THE TRADITIONAL ARCHITECTURE of the KATHMANDU VALLEY

Wolfgang Korn

RATNA PUSTAK BHANDAR
KATHMANDU NEPAL 1976

Wolfgang Korn

THE TRADITIONAL ARCHITECTURE OF THE KATHMANDU VALLEY

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CONTENTS

Contents ... v

List of Illustrations ... vii

Foreword ... xi

Preface ... xiii

Introduction ... xv

Chapter I THE URBAN SETTLEMENT

Introduction ... 2

Historic Development of Settlements ... 6

Patan ... 8

Bhadgaun ... 9

Kathmandu ... 9

Chapter II THE FORTIFICATION

Introduction ... 12

History ... 12

Examples: *Gate of the Darbar in Thimi* ... 15

Kwatha of Lubhu ... 16

Chapter III THE NEWARI HOUSE

Introduction ... 18

History ... 19

Facade ... 20

Functions and Allocation of Space ... 22

Chapter IV THE BUDDHIST MONASTERY

Introduction ... 26

History ... 26

Examples: *Bahil: Pintu Bahil* ... 28

Bahal: Chhusya Bahal ... 30

Bahal–Bahil: Nauddha Bahal ... 34

Other Types of Viharas ... 36

Comparative Study ... 36

Chapter V THE HINDU PRIEST HOUSE

Introduction ... 40

History ... 40

Example: *Pujahari Math* ... 42

Chapter VI THE ROYAL PALACE ... 50
Introduction ... 51
The Sundari Chauk ... 53
History ... 54
Examples: *The Palace of Patan* ... 57
The Palace of Bhadgaun ... 60
The Palace of Kathmandu ... 60

Chapter VII THE TEMPLE
Introduction ... 66
History ... 66
Nomenclature ... 67
Religious Significance of the Dega ... 68
Construction/Design ... 68
Examples: *Ganesh Dega* ... 73
Narayan Dega ... 74
Char Narayan Dega ... 76
Maju Dega ... 80
Summary ... 84

Chapter VIII THE PUBLIC RESTHOUSE
Introduction ... 86
History ... 88
Examples: *Pati* ... 88
Sattal : ... 90
Sattal of a two-storeyed Pati type ... 91
Sattal of Mandapa type ... 92
Chapat ... 102

Chapter IX BUILDING DETAILS
Introduction ... 104
Brickwork: Foundation and Walls ... 104
Posts, Lintels and Beams ... 106
Doors ... 107
Windows ... 108
Roofs ... 110

NOTES ... 113

BIBLIOGRAPHY ... 115

INDEX ... 117
TRANSCRIPTION ... 125

LIST OF ILLUSTRATIONS

A. LINE DRAWINGS

by Wolfgang Korn

	Drawing Number		Page
	1	NEPAL, location map showing the relative size and position of the Kathmandu Valley	xvi
Chapter I	2	Khokana, a compact village in a rural area	2
	3a	Tadhan Bahal Tol, Kathmandu	3
	3b	Kolachhen Tol, Khokana	3
	4	Kathmandu	4
	5	Patan	4
	6	Bhadgaun	4
	7	The Kathmandu Valley	6
Chapter II	8	Gate of the Palace in Thimi	15
	9	Kwath of Lubhu	16
Chapter III	10	Patan, Ko Bahal Tol Plan showing typical grouping of Newari dwellings	18
	11	Sketch of typical terraced dwellings	20
	12	Sketch showing typical development of fenestration	21
	13	Sketch showing standard accommodation	22
Chapter IV	14	Tadhan Bahal Tol	26
	15	Than Bahil	27
	16	Pintu Bahil	29
	17a	Chhusya Bahal *Ground Floor*	31
	17b	*Upper Floor*	32
	17c	*Section and Elevation*	33
	18	Nauddha Kacha Bahal	35
	19	Te Bahal.	36
Chapter V	20	Tachapal Tol, Bhadgaun	41
	21	Pujahari Math *Front Elevation*	42
	22	Pujahari Math *Longitudinal Section*	43
	23a	Pujahari Math *Ground Floor*	45
	23b	*First Floor*	45
	23c	*Second Floor*	46
	23d	*Third Floor*	46
	23e	*Fourth Floor (Roof Level)*	47

Chapter VI	24	Patan Darbar	*Ground Floor and Front Elevation*	50
	25a	Sundari Chauk	*Ground, First and Second Floor*	51
	25b		*Section and Elevation*	52
	26	Patan Darbar Square		55
	27	Bhadgaun Darbar Square		59
	28	Kathmandu Darbar Square		63

(Drawing numbers 26, 27, 28, by courtesy Housing and Physical Planning Department.)

Chapter VII	29	Kumbheshvar Temple		66
	30	Sikali Devi Temple		67
	31	Temple Type A		68
	32	Temple Type B		69
	33	Temple Type C		69
	34	Temple Type D		70
	35	Temple Type E		70
	36	Temple Type F		71
	37	Temple Type G		71
	38	Temple Type H		72
	39	Temple Type I		72
	40	Ganesh Dega		73
	41a	Narayan Dega	*Plan and Section*	74
	41b		*Front and Side Elevation*	75
	42a	Char Narayan Dega	*Plan*	77
	42b		*Section*	78
	42c		*Front Elevation*	79
	43a	Maju Dega	*Plan*	81
	43b		*East–West Section*	82
	43c		*Front Elevation*	83

Chapter VIII	44	Siteplan Vishnu Devi		86
	45	Siteplan Navadurga, Thecho		87
	46	Pati, Kuti Saugal Tol, Patan		89
	47	Sundhara Sattal, Patan		91
	48	Mandapa, Patan Darbar Square		92
	49	Mandapa (Indra Sattal), Khadpu		93
	50	Mandapa, Chaibahi Tol, Patan		93
	51a	Kashthamandapa	*Ground Floor*	95
	51b		*First and Second Floor*	96
	51c		*East–West Section*	97
	51d		*Front Elevation*	98

	52	Dattatreya Dega (Sattal)	99
	53a	Lakshminarayan Sattal *Ground, First and Second Floor*	100
	53b	*Section and four Elevations.* ...	101
	54	Chapat, Dupat Tol, Patan	102
Chapter IX	55	Section through wall, foundation and plinth...	104
	56	Cornice detail...	105
	57	Assembly of posts, lintels and beams	106
	58	Door types.	107
	59	Window types.	109
	60	Sections showing typical roof details	110
	61	Roof tiles.....	111

B. SKETCHES

by Penny Sanders

Chapter I	Road scene	1
Chapter II	Sinha Dhoka, Kathmandu....	11
Chapter III	Newari dwelling	17
Chapter IV	Buddhist monastery	25
Chapter V	Pujahari Math.....	39
Chapter VI	Patan Palace..	49
	Patan Palace.	54
	Bhadgaun Palace	57
	Kathmandu Palace	60
Chapter VII	Temple	65
Chapter VIII	Pati	85
Chapter IX	Window detail	103

C. PHOTOGRAPH

by Wolfgang Korn

Introduction	Royal Palace Kathmandu	xv

Foreword

Standard works on Nepalese traditional architecture are in great demand. Some of these studies were begun early this century, and the name of Percy Brown stands out most distinctly. But these early accounts were of a generalised and impressionistic nature. The study of this subject has been revived in recent years by both Nepalese and foreign scholars. Some of these studies have even been the subject of doctoral dissertations, although most of them have not yet been published. Of late, Nepalese architecture has also been made the subject of study in many articles and papers published in scores of local and foreign journals. The great amount of historical material recently produced on Nepal has given impetus to this study. Another helpful factor has been the attraction of this architecture to tourists and outside visitors to this country. Architecture is one of the many things which gives Nepal's past a continuity with the present, because the old and medieval structures of the Valley do not exist merely as empty monuments, but are in fact actively used and inhabited by the present day people of Nepal.

The complexity of the relationship of this architecture with contemporary Nepalese society has also impelled scholars to use new methodologies to study the subject more meaningfully. All these works, aided and abetted by the restorational work on Nepalese monuments in recent years, undertaken by different agencies, such as the Guthi Sansthan, the Department of Archaeology, the Nepal German Bhaktapur Conservation Project and UNESCO, have succeeded in enhancing our knowledge and appreciation of the traditional architecture of Nepal. A study of this architecture, based on measurements of monuments and represented in line-drawn sketches, is a complete novelty introduced so successfully in this book by the young German architect Wolfgang Korn, and gives the subject a new significance. In fact line-drawn illustrations can sometimes prove an even better technique than ordinary clichés for the purpose of architectural illustration, for they can show the details of constructional techniques much more clearly than a mere photograph. Mr. Korn has been making drawings of Nepalese temples, monasteries, palace squares, individual houses and settlement plans of old Newar townships in the Kathmandu Valley for over eight years now. Some of his drawings have appeared in THE PHYSICAL DEVELOPMENT PLAN FOR THE KATHMANDU VALLEY published by the Department of Housing and Physical Planning of His Majesty's Government in 1969. His drawings have been in great demand by scholars engaged in research and writing in this field, to enable them to illustrate their work. It was, therefore, quite natural for Mr. Korn to feel inspired to produce an independent work including his drawings. It would be wrong, however, to assume that the merit of his book lies solely with these drawings. There is also a good and informative account of the architecture of Nepal, forming the text of the book, culled from diverse sources as well as from his keen observation of monuments whilst drawing them. The text is also remarkable for its clarity of expression and its appeal to both lay and specialised readers alike. I have no doubt that this book will make an important contribution to a thorough and competent study of the traditional architecture of Nepal.

PRAYAG RAJ SHARMA

PREFACE

The book you are about to read is the product of many visits to Nepal over a period of several years as well as being a witness to the transformation of a hobby into a serious and totally involving enterprise. After my original contract expired, favourable circumstances enabled me to extend my stay in Nepal from the original two to six years.

Inspiration to produce this book, however, stemmed from some ten years ago when, as an architectural student, I was forced under the guidance of Professor "Jupp" Ehren to measure and prepare drawings of buildings in Britany and Greece during semester holiday travels.

As a volunteer with the German Volunteer Service between 1968/69 I was able to help with the preparation of the Kathmandu Valley Report and I was involved in the measurement as well as the compilation of a list of the temples of the Kathmandu Valley, which brought me into close contact with the traditional architecture.

Greatly appreciated financial assistance from the Rockefeller Foundation made it possible for me to extend my studies with Dr. Mary S. Slusser in the spring of 1970. For us both these were months of successful exchange of ideas concerning Nepali architecture.

In January 1972 I was able to return to Nepal to work with the German team restoring the Pujahari Math in Bhadgaun which enabled me to further develop my hobby. As I was uncertain of the duration of my stay in Kathmandu, I decided to restrict my spare time studies to the group of buildings best described as the "traditional Nepali style" omitting for practical reasons Stupas/Chaityas and temples of the Shikara style from the book but nevertheless hoping to find time to measure and represent them in a later study.

Despite these limitations the possibilities for diversion were still immense and time and again new discoveries were made. Work on this new material, however, had to be confined to after-working hours and the rare free day.

After a short stay in Germany I returned once again to Nepal in July 1973, this time to assist in the HMG/UNESCO Project for the Conservation of the Hanuman Dhoka Royal Palace in Kathmandu.

In the meantime, the concept of this book had been established and final corrections and additions made after seeking advice and assistance from various people. The work can be criticized for lack of depth and for not being complete but it is, after all, the result of a hobby. It was intended as the basis for more research and, at present, merely outlines the existing possibilities and leaves scope for expansion at a later date. If the book has only achieved this aim, it has fulfilled its purpose.

Had it not been for the help and assistance from the very beginning of my Nepali friend, Madan Man Singh Tamrakar, I must admit that I would never have reached this stage in my efforts. To him I must attribute my meeting many interesting people, finding information and being given the opportunity to measure many buildings. He assisted me constantly at each developing stage, as well as the critical period before going to press.

I cannot attempt to mention by name everyone who helped me in the preparation of the book. Nevertheless to each and everyone of them I would like to convey my gratitude. However, I must single out the following without whose particular advice and encouragement the book would never have been achieved : Mr. Gautam Vajracharya and Mr. Danavajra Vajracharya who gave very valuable advice concerning building history and dates; Mr. Nirmal Man Tuladhar who, together with Mr. Danavajra Vajrcharya, prepared the transcription of local terms; Prof. Ram Niwas Pandey who advised me on the history and development of the religions; and Dr. Michael Witzel and Dr. Prayag Raj Sharma who read through the text and gave much valuable advice.

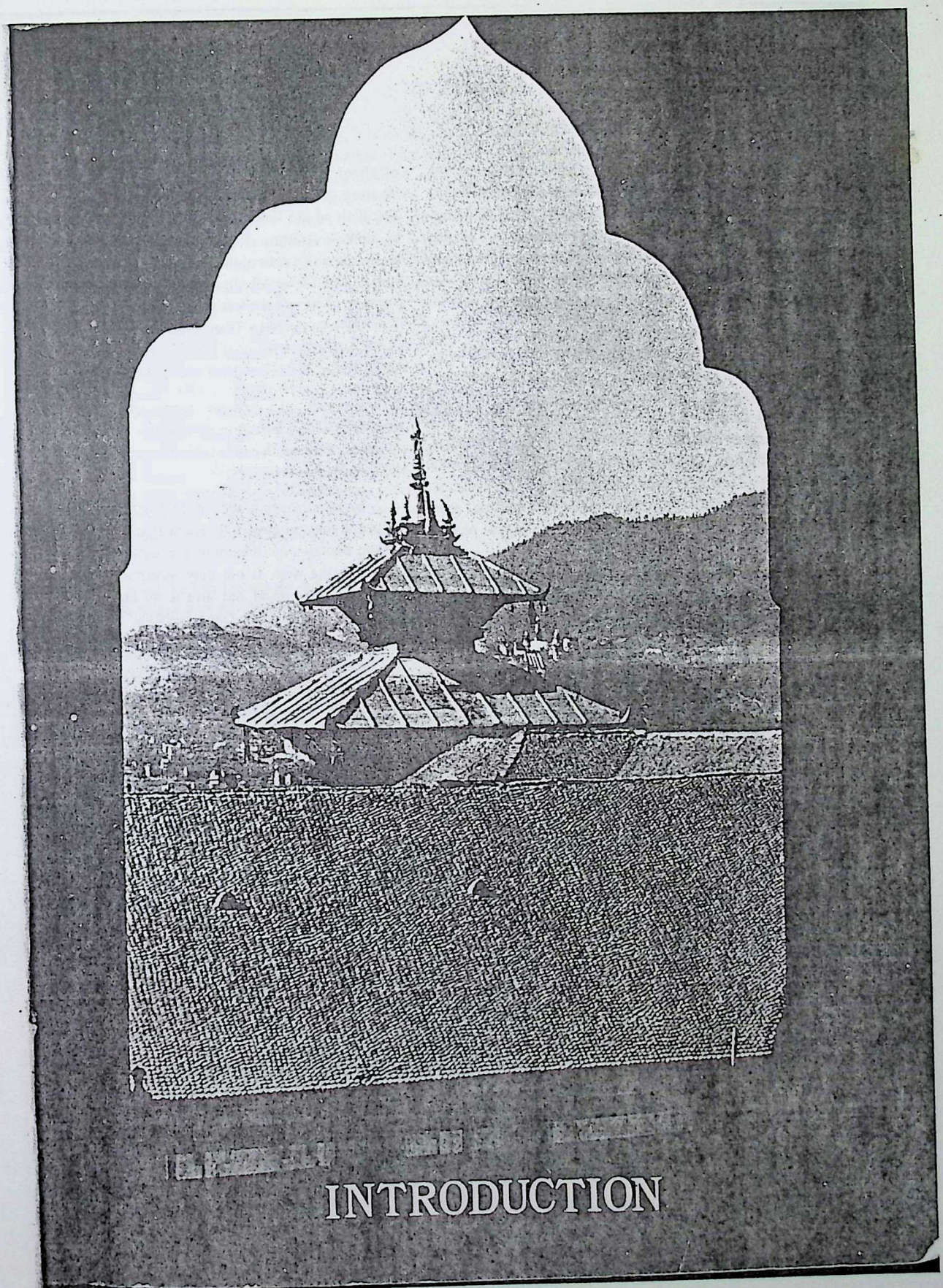
As the original text was written in German I must thank Mr. Robert Rieffel Miss Gudrun Meyering, Mr. Detlev Gross and Mrs. Erika Drucker who helped me with the English version and Mrs. Suman Ranjitkar who has typed the drafts. My special thanks to Mr. John Sanday who has advised me on the overall content of the book and has prepared the final English version.

Lastly I should mention HM Government of Nepal and give my thanks to the Housing and Physical Planning Department especially for permitting me to use the plans of the three Darbar Squares, as well as thanking the Department of Archaeology for giving me permission to measure and draw the Kashthamandapa.

WOLFGANG KORN

Kathmandu

April 1976



INTRODUCTION

Introduction

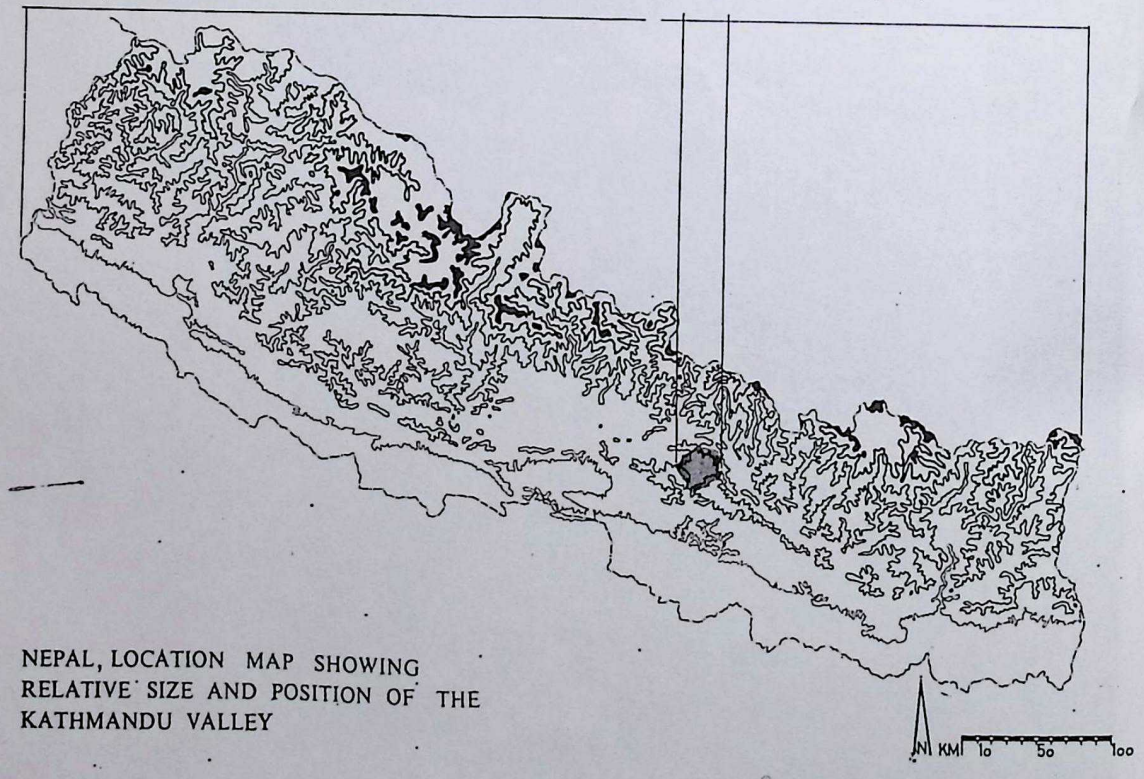
The Kathmandu Valley, often referred to as the Nepal Valley, has over the past two thousand years sheltered the dominating power of the central part of the Himalayas. It maintained an independent existence and exerted a major influence on the surrounding hills and the southern plains until the 18th century, when the Valley was conquered and united with other smaller kingdoms to form present day Nepal.

Unlike the other smaller states, the Kathmandu Valley has enjoyed a relatively continuous development, despite experiencing different waves of immigrants and devastating invasions.

Because of its unique location the Valley has many reasons for attracting immigrants and the interest of neighbouring rulers. Firstly, the Valley contains some of the most important Hindu and Buddhist sanctuaries and monuments in Nepal, and still attracts large groups of pilgrims from far away places. Secondly, its shape and size distinguishes it from the other mainly north-south oriented narrow river valleys of the midlands of Nepal. The Valley measures about 20 km by 25 km, at an elevation of about 1350 metres. It is a high plateau surrounded by steep and wooded mountains up to 3000 metres high. The floor of the Valley is relatively level, interrupted only by shallow streams. Furthermore, the Valley lies in the temperate warm zone of the Himalayas with a well balanced climate and is very fertile. Thirdly, north of the Valley are two of the most accessible passes (Kuti and Kerung) over the Himalayas to Tibet, thus giving the rulers of the Valley the benefit of controlling and organising the trade between and with both Tibet and India.

However, the extreme topographic and climatic conditions of this area have nevertheless been a controlling influence, keeping the influx of immigrants and invaders at an acceptable level.

Nepal is roughly 800 km in length and 170 km in width and contains most of the Himalayas stretching between Assam, Bhutan and Sikkim in the east, to Kashmir and Jammu in the west. It not only incorporates the highest mountains in the world, but also a 40 km wide strip of lowland belonging to the Gangetic plain.



NEPAL, LOCATION MAP SHOWING RELATIVE SIZE AND POSITION OF THE KATHMANDU VALLEY

From the geographical point of view, it is not only a buffer state between its neighbours, Buddhist Tibet and mainly Hindu India, but also the meeting place of many different races. In the south the Indo-Aryan races are predominant; in the north the Tibetan speaking groups prevail and in the midlands one finds a mixture of Tibeto-Burman and Indo-Aryan groups. Since the ascendancy of Moslems in northern India in the 12th century, Indo-Aryans have emigrated to Nepal to find protection in the mountains. These pure Hindu groups, mainly Brahmans and Kshetris, have spread quite evenly over the whole midland area whereas the Tibeto-Burman tribes have settled and remained in their own areas.

The Kathmandu Valley, as a centre of attraction, forms a good sample of such "tribal areas" mixed with immigrants. The Newars are dominant not only in number, but also in their high cultural development. With their types of settlement in established towns and villages, their architecture and artistry, together with their business sense, they have usually outshone other ethnic groups in the Valley.

It will be seen throughout this book that the Kathmandu Valley, with the changing influence of surrounding areas, established its own general history, as well as its architectural history. Different architectural styles and developments took place in other parts of present day Nepal, the most important, besides the architecture of the Newars, are those of the Sherpas and Thakalis, which were both heavily influenced by Tibet. All the other tribes or castes, such as the Gurungs, Magars, Kshetris, Brahmans and Tharus, for example, developed their own domestic architecture but the standard was not comparable with that of the Newars, Sherpas and Thakalis. Therefore, it is not possible, or even correct, to talk about a "Nepali Style" of architecture. Each style within the country has to be presented in its own right.

History shows that generally the indigenous population was not driven away or unduly suppressed by the arrival of immigrants. A superimposition resulted, placing the immigrants in a somewhat superior or even ruling position, but tribal integrity was kept intact. The reduction of the tribes to a single population group by brutal force or religious power was never attempted. The bonds of tribe and caste are still much stronger than for example bonds of religious grouping. The latter is an important feature for Western observers to note, as different religious beliefs in Nepal usually gave no reason for open quarrelling among the populace even if certain beliefs, sects or even gods lost their role or high value within the religious life for a less important one.

A similar, but not such a peaceful development happened among the rulers of the country. Migrant groups, tribes or dynasties moved into the Valley, ruled for a certain period and were then either driven out or absorbed into its population.

Legends of prehistoric times exist about dynasties such as the Gopalas and the Kirantis living in the Valley. The Kirantis, at least, are said to have had direct contact with Buddhism, as Buddha himself is said to have visited the Kathmandu Valley, later followed in about 250 B.C. by the Indian Emperor Ashoka. Ashoka is credited with building the Stupas of Patan, with giving his daughter Charumati to the Nepali prince Devapala, and with having established Buddhism in the Valley through his Buddhist missionaries on a broad and popular basis.

The Valley has always been one of the most important pilgrimage sites for the Hindus in the central Himalayas. Similar importance was given to Janakpur and Balmikinagara for the Puranic religion in eastern Nepal, Muktinathakshetra and Vaishnavara Jvalakshetra for the Hindu religion in western Nepal and Lumbini, the birthplace of Buddha, for Buddhists in eastern Nepal.

Lumbini, located in the Tarai, adjacent to the Indian border, is also where the oldest inscription has been discovered on present Nepal. This inscription on a stone pillar, is attributed to Ashoka.

It is only in the 5th and 6th centuries that the first authentic dates and facts appear through stone inscriptions and through Chinese travel reports, describing the Nepalese people living in the mountains, or describing the Kathmandu Valley then ruled by the Licchavi Dynasty (2nd to 8th centuries A.D.), The founders of this Nepalese Licchavi dynasty were driven from Vaishali in north-east India in the 2nd century. They were Indo-Aryans who had taken power from the Tibeto-Burmese Kirantis and under their dominance agriculture, crafts, the arts and trading flourished in the Valley. They extended their territory in the late 5th century into the west of Nepal as far as the Gandaki river, to the east as far as the Kosi river, to the north to the passes leading into Tibet and down to the lowlands in the south, thus forming a state roughly one third the size of present day Nepal. They enjoyed a trade monopoly between Tibet and India with well organized commercial centres. They founded settlements, built palaces and erected both Hindu temples and Buddhist monasteries. Considering themselves as incarnations of Lord Vishnu, they ruled the country in the name of Shiva (Pashupati), the heavenly ruler of Nepal.

Not much is known about the other parts of Nepal during this period. Later, the Gupta rulers counted Nepal as one of their tribute-paying border territories, but whether this was actually the case and how much territory was involved, has never been established. Similar claims were made by Tibetan historians after the 5th century A.D. In this case it seems certain that at least some parts of western Nepal were under Tibetan suzerainity for short periods. On the other hand, much later certain parts of western Tibet came under the dominance of one of the Malla dynasties from west Nepal.

Towards the end of the 8th century the decline of the Licchavi empire began and this ended in disunity and conflict. This period, lasting until the early 13th century, is generally described as the "dark period" since very little information and few architectural remains o. artifacts have been found. Of interest, however, is the fact that during the beginning of this period the majority of towns and villages in the Valley were founded. It was also about this time (9th century) that the cults of Pashupatinath and Bhairav gained prominence, when Shiva became the most significant god, not only for the kings, but for the general public. This position is still unchanged and is generally accepted in the whole country.

If relatively little information is available prior to the 13th century, the picture reverses dramatically with the appearance of a new dynasty, the Mallas, at the beginning of the 13th century. Stone inscriptions or Silapatras, and copper plaques or Tamrapatras, while recording the construction of buildings and sculptures, give a relatively precise picture of the development during this period. These sources of information are supplemented by manuscripts, the majority not yet interpreted, and by various chronicles, of which the best known is the Gopala Raja Vanshavali written towards the end of the 14th century.

Under the rule of the Mallas a period of relative stability began, lasting almost 600 years, and it weathered both invasions and recessions. The worst of these was the invasion by Sultan Shams-Ud-Din Ilyas in 1346 A.D, during which the greater part of the counry was laid waste. The Muslim invasion in India resulted in the Himalayas becoming a place for many high ranking Hindus and Buddhists to seek shelter and safety. The Brahmans and Kshetris fled into the Nepali midlands with the result that they eventually dominated the indigenous Buddhist population. At the same time it was mainly the Kathmandu Valley which was the goal for the fleeing Buddhist monks of Vikramashila and Nalanda. These monks greatly influenced the Buddhist life in the Valley, bringing with them a large number of manuscripts causing, among other things, the spread of Tantric Buddhism not only in Nepal but also in Tibet.

In the 14th and 15th centuries the Valley experienced a heavy influx of Brahmans, introduced by king Hari Sinha Deva. He also brought with him the statue of Taleju who henceforth became the private Tantric goddess of all rulers and strengthened the influence of Tantrism in Nepal.

Hinduism also gained considerable power as a result of the enforcement of the caste-system by king Jayasthiti Malla (1380-1395 A.D.). This caste system organized the populace into groups according to occupation and gave each individual a certain fixed place in society, but at the same time contributed to the formation of strongly defined and inflexible social groupings.

However not only the Brahmans and Buddhist monks had fled to the mountains. A considerable number of Rajputs very quickly formed petty kingdoms or chiefdoms, which resulted in the first identifiable states, besides the Kathmandu Valley, in the midlands of Nepal. These principalities were later referred to under the collective term of "Baisi" (22 princedoms) in the west, and "Chaubisi" (24 princedoms) in central Nepal. Several of these so-called states were insignificant and held little power either in their own area or in Nepal. The same can be said for the small states to the south and east of the Kathmandu Valley.

Under Yaksha Malla (1428-1482 A.D.) the Kingdom of the Valley expanded as far as the Tibetan borders in the north, the Ganges in the south, Sikkim in the east and the Gandaki in the west, constituting the greatest extension of the Nepali empire up to that time. Prior to his death Yaksha Malla divided his empire between his children, forming the kingdoms of Bhadgaun, Banepa and Kathmandu (including Patan). This arrangement, however, changed shortly afterwards with the creation of the kingdoms of Patan, Bhadgaun and Kathmandu. The Kathmandu Valley itself was divided between the three kingdoms, with the consequence that none of the three rulers was powerful enough to prevent the disintegration of his own territory. The kingdoms shrank to city-states with limited geographic expanse. Patan lost its direct access to the economically and politically important passes to Tibet. With this division the seed for further disunity and disintegration was sown, which was to become a common feature in the surrounding kingdoms when hereditary succession had to be decided.

Nonetheless, the economic policies of the rulers and the strategic location of the Valley ensured the wealth of their states. From time to time measures were taken to boost transactions and to introduce uniform weights and measures. Raw materials were imported from Tibet and India, worked by the skilled Newari artisans into valuable artifacts and then exported to Tibet. Salt, grain, furs and medicinal herbs were exchanged between Tibet and India, a trade which was for a long time exclusively in the hands of the Newars whose currency was legal tender in Lhasa.

In terms of the arts and architecture, the constant disunity between the rulers had an almost positive effect. In spite of continuous skirmishes and warfare, a competitiveness developed which was manifested in ever more magnificent palaces and larger Hindu temples. Buddhist monasteries, public resthouses, streets and water supply canals were also constructed.

The division between the petty kingdoms of the Kathmandu Valley enabled a small kingdom called Gorkha in central Nepal to become the mightiest power in central Nepal through clever political manoeuvring and well executed warfare.

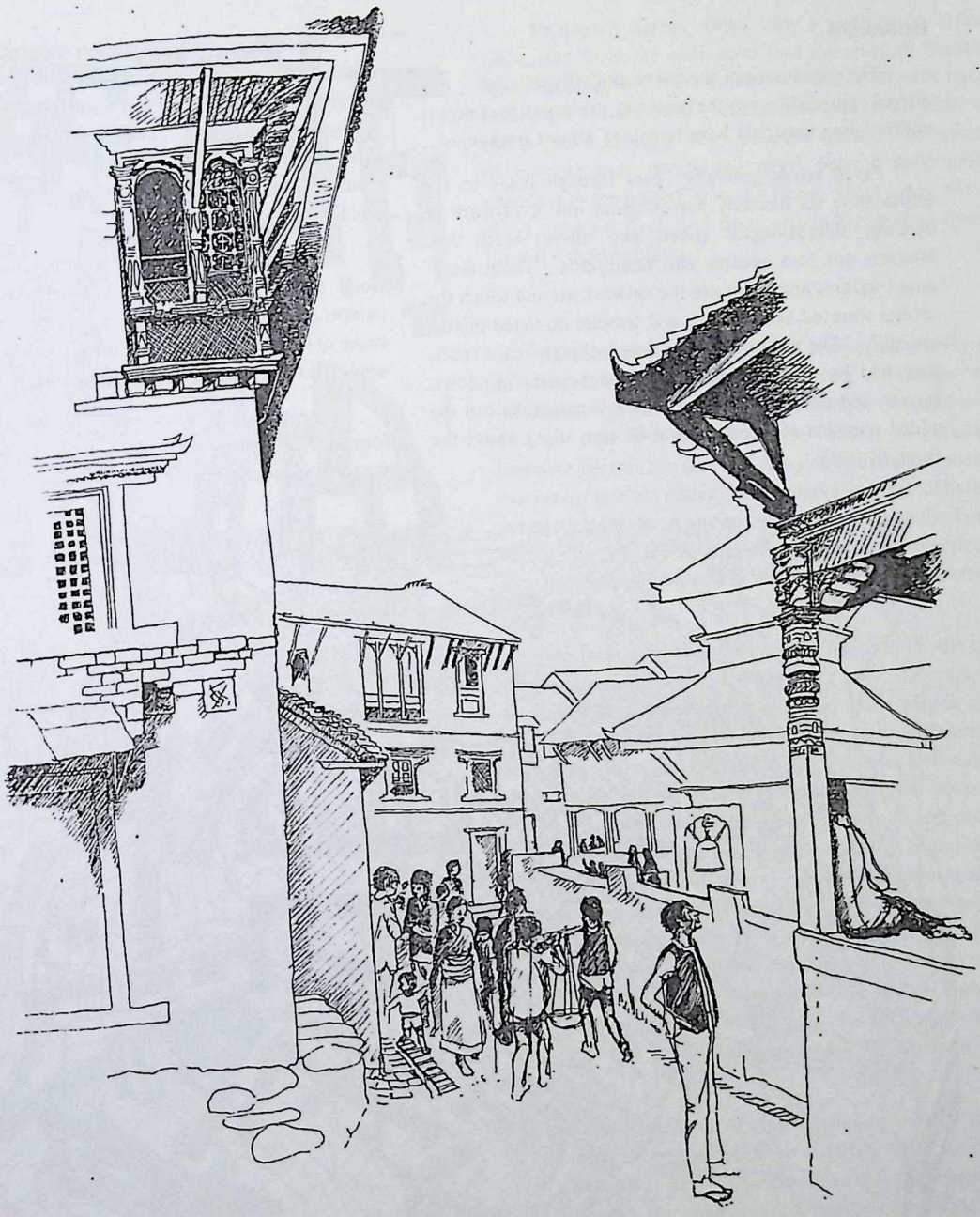
The most important ruler of this dynasty was Prithvinarayan Shah (1723-1775 A.D.), whose seat of power was located in a fortress-like palace near the small town of Gorkha. He soon became a threat to the Valley too, but this did not persuade the three rulers of the Valley to unite and defend their possessions. After a protracted ten year campaign of siege and conquest of individual settlements in the Kathmandu Valley, Prithivinarayan Shah in 1769 A.D. was able to capture Bhadgaun, whose final fall ended the Malla reign and ushered in the modern period of Nepal. Further annexations were made and the territory expanded to the east, west and south. Kathmandu became the capital of the newly created state and because of that many people, mainly Brahmans and Kshetris, entered the Valley causing a great impact on the religious way of life. Despite the support of the Malla rulers, Buddhism had already slowly declined, and today exists alongside the different forms of Hinduism in an important but not dominant position. Both Hinduism, in all its forms, as well as Buddhism, experienced their periods of flowering and of decline. Having co-existed for so long, they inevitably influenced each other and overlapped, as shown by Hindu Shaktism and Buddhist Vajrayana in practice. The mixture is such that nowadays it is difficult to establish an indisputable dividing line : Shiva is Svayambhu and Svayambhu is Shiva !

Prithvinarayan Shah's successors made such successful excursions into Tibet and India that the British were drawn into the conflicts. After a number of bloody battles a treaty of friendship was signed in 1816 A.D., forcing the Nepalese not only to make territorial concessions but also to agree to the establishment of a British legation in the capital, Kathmandu.

However, about 80 years after the rise to power of Prithvinarayan Shah, the palace intrigues had increased to such an extent that in 1845 A.D., Jangbahadur Rana had elevated himself to the position of Prime Minister and de facto ruler of Nepal. For the next 100 years, the country was subject to the rule of Jangbahadur Rana's successors, keeping the country almost totally isolated from the outside world. The relatively good relationships these rulers had with the British meant for the first time that the rulers of Nepal travelled not only to India but even to Britain. This contact is also extrinsically reflected in the new building style. In the beginning mainly arabic forms dominated the temple and palace designs, but this was soon followed by the British neo-classical influence seen in the vast palace buildings which were now appearing in Nepal. The complete turning away from traditional form and architectural style as well as the traditional building materials had a marked effect on the continuity of traditional architecture and on the producers and users of traditional materials, such as the brickmakers, bricklayers, carvers, etc.

Thus buildings in the so-called "Pagoda-style" (the most typical examples are described in the following pages) represent the craft and architecture of the cultural renaissance of the Malla period, which began around the beginning of the 15th century and survived the beginning of the Shah period, but rapidly faded during the Rana period (1845-1951 A.D.).

In 1951 A.D. King Tribhuvan was able to flee to India only to return the same year to regain full ruling power which had been removed from his ancestors in 1846 A.D. The King and his successors undertook to lead the country back from its many years of isolation. With the re-opening of the country to the outside world, foreign influences grew naturally, and have resulted in the importation of ideas and materials which have shaped contemporary architecture and changed decisively the appearance of buildings and settlements not only in the Kathmandu Valley but all over Nepal.



CHAPTER I

THE URBAN SETTLEMENT

THE URBAN SETTLEMENT

Introduction

The appearance of the towns and villages has not altered appreciably over the centuries, as the design concepts and building materials have remained almost unchanged.

Paved roads generally pass through fields to the settlements, via formerly narrow gates into a network of winding oblique-angled streets and alleys, which then broaden out into squares and courtyards. These brick-paved squares and roads are the network around which the several storeyed brick houses and temples on tiered plinths are built. The web of tiled and interlocking pitched roofs, darkened by age, is hardly disturbed by attic windows, turrets and never by chimneys. Only occasionally can the gilded pinnacle of a temple roof be seen rising above the maze of tiling.

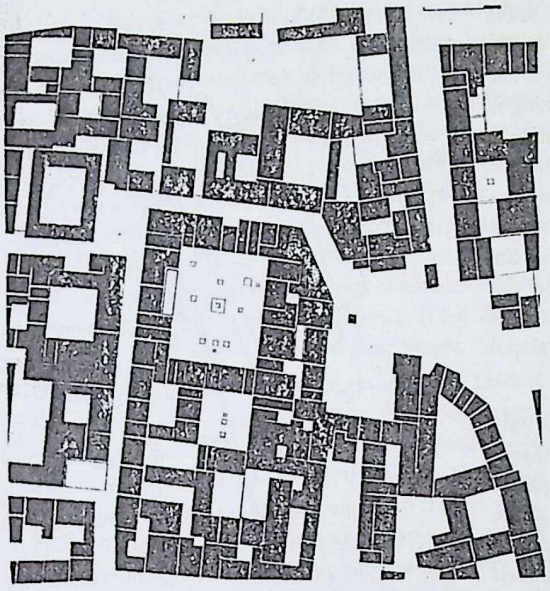
The human scale is always present. Palaces and monasteries are found adjacent to ordinary houses; temples are either squeezed into street corners or compete collectively with palace towers. There is no symmetry to be found in either the squares and streets or in the open spaces in front of temples and palaces. It is only found in the buildings which shape them.

In spite of the uniform building materials (brick, wood and tile) the rows of symmetrical house fronts, palaces and monasteries are never monotonous, mainly because of their different designs, ornate details or simply their unplanned free arrangement in relationship to each other.

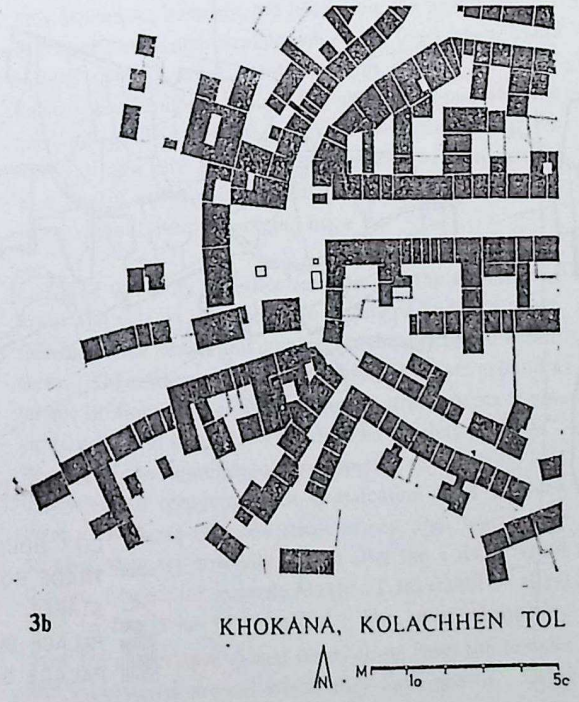
Except for a very few instances, the main roads are former trade routes or tracks and the layout of houses, streets and squares was seemingly unplanned.

2 KHOKANA, A COMPACT VILLAGE IN A RURAL AREA

2



3a KATHMANDU. TADHAN TOL



3b KHOKANA, KOLACHHEN TOL

SITEPLANS SHOWING FORMATION OF OF DWELLING COMPLEX

Frequently narrow alleys, only a metre wide, called Galli, lead from the main road into the maze of houses. Small openings link these Gallis with the courtyards lying behind the house-fronts. Special laws govern the right of thoroughfare through other people's houses. The system of building over streets and alleys became particularly prevalent in the potters' town of Thimi, where many of the alleys are built over, and open arcade-like ground floors form the thoroughfares.

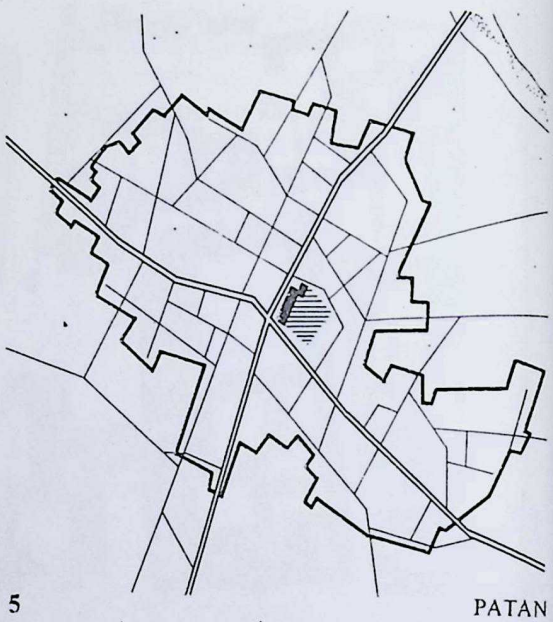
In consequence the intensely overpopulated districts of some towns led to unhealthy living conditions with insufficient light and air, forcing the people to spend much of their time out-doors. Broader streets and squares therefore became the scene of many daily activities, such as markets or meeting places, resting places, communal bathing areas, studs for goats and cows and even a venue for family feasts. Equally the squares around the palaces serve also as religious centres because of the conglomeration of temples in the area.

As mentioned above, a deciding factor in the development of the entire Valley has been its trade. Thus we find many villages and towns situated on trade routes criss-crossing the valley. The historic necessity for defence and the requirement that as little as possible well-watered agricultural land should be used for residential purposes, coupled with the need for protection from floods, caused many settlements to be built on upland plains (Tars) in the vicinity of streams and rivers. In spite of reports about towns being founded strictly according to their orginal conception in the shape of a circle, a sword or a sheel, it is by no means certain and these reports still need verification. It seems much more likely that villages, colonies and groups of monastic buildings have been amalgamated, linked by new roads and surrounded by walls to form towns.

Hence Bhadgaun lies on a winding market street; a crossroad forms the backbone of Patan, while the centre of Kathmandu is at the junction of two main trading routes which dissect the southern and northern sections. Even though the squares with their palaces surrounded by temples became the centres of power, art and culture, it was these market streets which gave the towns their alignment and not the ruler's palaces, as has been the case in so many European towns.

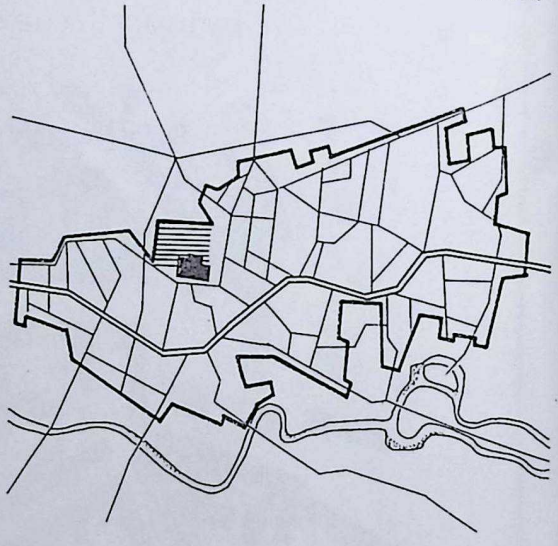
Although the Darbar Square in Kathmandu lies at the intersection of several streets, it does not seem to be the focal point of Kathmandu. This is probably because the area is divided up into several smaller squares, making it difficult to obtain a general overall view of the complex. In Patan the palace and the clusters of temples both line the main market street without, however, becoming an integral part of the street and its activities. Whereas the palace of Bhadgaun is clearly situated well away from the main bazaar street with its garden borders directly on the edge of the twon. The centre of Bhadgaun township is formed around the Taumadi Tol with its five tiered Nyatapol temple and its impressive Bhairav temple.

In all three towns the palace gardens are relatively small, and do not disturb the general layout of the towns. The irregular grouping of individual buildings in the palace areas, with their temples, monasteries, palace wings, dance platforms, sculptures and residential houses in a minimum of space, is far more impressive than the buildings themselves.

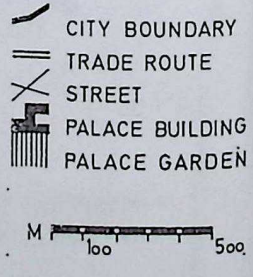


5 PATAN

4 KATHMANDU



6 BHADGAUN



It was only after the turn of the present century that the Rana family first began to build extravagant palaces and gardens on vast areas of land on the outskirts of towns. Thus, the Sinha Darbar compound, the largest of the Rana palaces and the present seat of His Majesty's Government, covers an area about half the size of the old town of Kathmandu whose population is almost 80,000 people. In comparison, the old palace, including its gardens, occupied only 1/25 of the town space. The palace precincts appear larger than they are because of the groups of temples erected near the palaces by the rulers themselves. These shrines however, are rarely used by the common people.

Wealthy, high-caste families settled around the Darbar Squares and the lower castes settled, in almost concentric circles around them, the higher castes nearer the centre and the lowest of castes at the periphery of the town. This tradition, together with the town walls, which no longer exist, prevented the towns from expanding outwards; instead they became denser. In Kathmandu, now the capital of the country, the population pressure, brought about by the immigration of mountain people and the arrival of Europeans, became so great that the town was forced to expand. This expansion, however, did not follow the usuall pattern of fragmentation and breakdonwn of old town boundaries. Instead spacious areas, mostly gardens around the Rana palaces, bordering the city's limits were developed and the small villages and settlements next to the town became the nuclei of new city sectors. These sectors were integrated as a ring of new architecture surrounding the old town often without even converging upon it.

The similarity in settlement plan and the structure of towns and villages is traceable to individual building types, such as private houses and monasteries that are found within them. The terracing of similar building elements around a temple or monastery grouping formed street spaces courtyards, groups of houses and finally town districts or "Tols". Because of the homogenous development of the Tols, it is impossible to recognize clear demarcation lines between them. There are very few street names, and, where they do exist, they are normally named after the Tols in which they are found : for example Makhan Galli (Galli = alley) is to be found in Makhan Tol. The most frequently used Tol names have gained their origin from the temples and monasteries around which they have grown. Other names reveal something about the Tol and its socio-economic structure : Lower Butcher Tol, New Oilmill Tol, Carpenters Tol, Pottery Monastery Tol, Stonefountain of Businessmen's Tol etc. Other Tols or even villages derive their names directly from the deities of the temples in their midst, as in Bhimsensthan and Jaisideval Tol in Kathmandu. One finds similar examples in the villages such as Harasiddhi, the village around the Harasiddhi temple or Bungamati, the village around the Bunga temple.

These temples, together with the resthouses, dance-platforms, springs, ponds and sculptures, shape the village square, further examples of which are : Khokana, Lubhu, Chobhar, Thecho, Thimi etc. Only in a few cases are temples, connected with the villages, sited beyond the village boundary, as at Chapagaun where the Vajravarahi temple is in the forest nearby, or Sankhu's Vajrajogini which is situated on a wooded hill overlooking the town.

The improvement of living conditions in the towns and their better appearance were grounds for each ruler's rivalry : besides building temples and monasteries, streets were paved, bridges were constructed, wells were sunk, waterspouts were installed, drainage-trenches were formed, resthouses and dance-platforms were erected, irrigation channels were dug and the supply and distribution of water was organised. Efforts at beautification also included the building of ponds and fountains to gain religious benefaction. Cremation centres (Ghats) were built along the rivers as well.

Patan, with good reason, called itself "The Beautiful City", or Lalitapattana, and Kantipur was referred to as the "Big City", Mahanagara.

Today, however, the appearance of the settlements and particularly of the three big cities, is changing rapidly. Modern design and materials (cement, corrugated iron sheets and oil paint) interrupt the smooth silhouettee of the settlements and their brick and wood colours.

In the second half of the eighteenth century Father Giuseppe describes the towns as follows :

"Cat'hmandu.. contains about	18,000	houses
Lelit Pattan.. contains near	24,000	houses
B'hatgan.. contains about	12,000	families.

Besides these three principal cities, there are many other large and less considerable towns or fortresses, one which is Timi, and another Cipoli (Kirtipur), each of which contains about 8,000 houses, and is very populous. All those towns, both great and small, are well built; the houses are constructed of brick, and are three

or four stories high; their apartments are not lofty; they have doors and windows of wood. well worked and arranged with great regularity. The streets of all their towns are paved with brick or stone, with a regular decilivity to carry off the water. In almost every street of the capital towns there are also good wells made of stone, from which the water passes through several stonecanals for the public benefit. In every town there are large square ver andas, well built, for the accommodation of travellers and the public. These verandas are called "Pati"; and there are many of them, as well as wells, in different parts of the country for public use. There are also, on the outside of the great towns, small square reservoirs of water, faced with brick, with a good road to walk upon and a large flight of steps for the convenience of those who choose to bathe. A piece of water of this kind on the outside of the city of Cat'hmandu, was at least 200 feet long on each side of this square: and every part of its workmanship had a good appearance." 1

Kirkpatrick the British explorer describes the city of Bhadgaun during his visit in 1973 as follows:

"Bhatgong is, perhaps, still more superior to Kathmandu; for though doubtlessly the least considerable of the three, in point of size, being rated only at twelve thousand houses, yet its palace and buildings, in general, are of more striking appearance, and its streets, if not much wider, are at all events much cleaner then those of the metropolis." 2

Historic development of settlements

Only legendary information is available in different chronicles about settlements, palaces, temples etc, from the Kiranti period. However, none of this information has been substantiated by either excavations or other discoveries.

Buddha himself is said to have been in the Kathmandu Valley for about two or three years, living in one of the Viharas. Two hundred years later the daughter of the Indian Emperor Ashoka was married to the Nepali prince Devapala, who founded the village Deupatan (near Pashupatinath); whereas the five Stupas of Patan are attributed to Ashoka himself.

This may mean that Patan, or parts of it, were already of some importance. The chronicles and legends describe settlements as follows:—

"Bodhisatwa Manjūsrī...made the hill Padma, from which place to Guhjēswarī he built a town called Manju Pattan. He planted trees near Guhjēwsarī and peopled the town with those of his disciples who wished to live as Grihasths, or householders....He then installed a king, by name Dharmākar, and himself returned to China..." 3

"For the city he constructed eight gates in eight directions and in the centre he built a hall, Darbar or Court with four golden gates, placing on the entablature of the gates the aṣtamaṅgal and the torus. The golden portals of the gates were set with rubies and emeralds and on both sides of the door were placed two images of the viras or demi-gods, and in front of the Court he erected a pillar crystal surmounted by a golden likeness of a lion and near it he built a temple, the windows of which were of gold and silver, set with precious stones, and adorned with the images of gods and goddesses. The roof of the temple was of gold and on the top of it was set a golden Chaitya. Again near the temple he dug out a tank and named it Padmakar and planted a garden and the city was called after his name viz., Manjupattan". 4

Later we find:

Rājā Sudhanwâ... was displeased with this palace in Manju Pattan, and therefore changed his residence to a new one, built in a town which he founded on the banks of the river Ikshumatī, and named Sānkāsyā nagari.

Rājā Dharma Datta...built a town extending from Buddha Nilkantha to Kotwāl, which he named Bisālnagara, and peopled with the four castes...

Bhāskara-barmā... enlarged into a town the village of Dēva Pātan, which was founded by Dēvapāla (c.250 B.C.) This town he named Subarna-purī, or the golden town..

The Licchhavi Period :

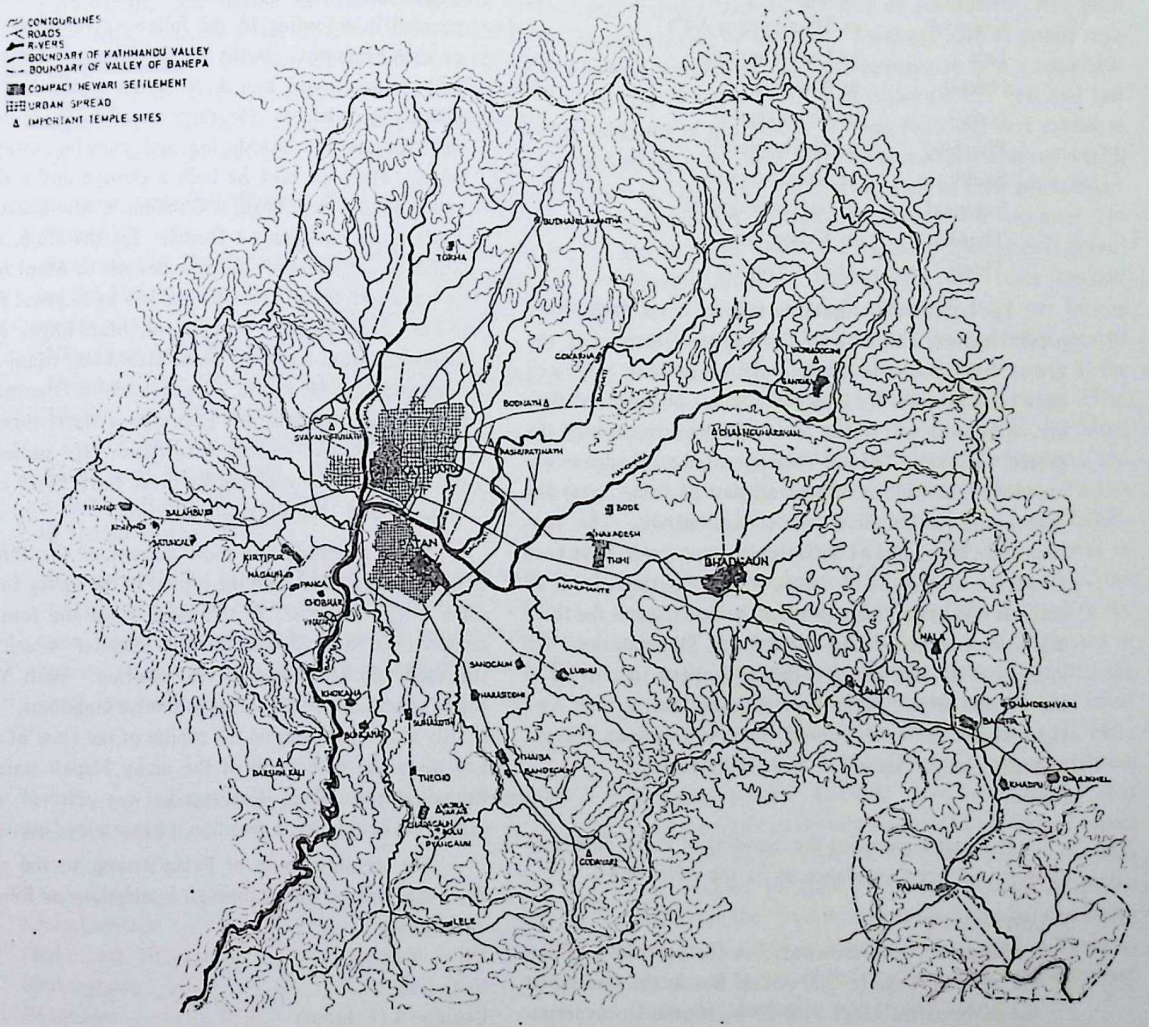
Sivadēva-barmā...abondened the Durbār near Bānēswara, and one of nine stories in height was built in Dēva Pātan, where the Rājā established his court... The Rājā built nine tols. or divisions of the city, and erected nine Ganēshas...He founded and peopled the place known as Navatol, after performing all the requisite ceremonies, and establishing four Ganēshas, four Bhairavas, four Nritya Nāthas, four Mahādēvas, four Kumārīs, four Buddhas, four Khambas, four Gagana-

chāris, and four chatushpathas or crossways with four Bhūta images. Then, after establishing an Avarna deity in each tôl or division of Dēva Pātan, he erected an image of Siva. He invoked Mahāmrityunjaya to protect men from untimely death. He founded and peopled Mahānagara and other places.

After making one dhokā (gate), two wells, three dhārās (waterspouts), four Nritya Nāthas, five davalis (dance-platforms), six tôls, seven Iswarīs, eight Āgamas and nine Ganēshas, at Subarnapurī, he named it Gôl, because its shape was round...

Being a wise monarch he caused to be uncovered in the city a Chaitya which Shankarāchārya had concealed. He also cause burning-ghāts to be built, for the dead bodies of each caste, to the east of Bajreswārī Bachlā Dēvi, on the banks of the Bāgmatī. [6]

Into this above legendary period fall the first authentic reports and inscriptions to be found, which occur more frequently over the next three centuries (5.- 8. A.D.) and refer to practically all the settlements and towns still extant in the valley today.



KATHMANDU VALLEY

7

These settlements listed below are summarized from Regmi, Wright etc :

Balambu	as Shitatigulmaka
Banepa	as Ninappa
Bungamati	as Bugama, Amarapura, Bugayumi
Changu	as Doladri
Chapagaun	as Champapuri
Deupatan	as Gvala, Devapattana
Dhulikhel	as Dhavalasrotapura
Khopasi	as Kurpasi
Kirtipur	as Kipu
Kisipindi	as Thambugangshula
Lele	as Lembatigrama
Naksal	as Nilishala
Nala	as Nalangrama
Pharping	as Shikharapuri
Sankhu	as Shankaradeva
Satungal	as Satvanavagrama
Thankot	as Kshonitpura
Thimi	as Madhyapura

The big cities have not been referred to yet under their present names, instead only the names of sections of the towns have been mentioned. These sections may well have been the cells for later foundations of towns, as they are mentioned so often. For example areas around the present Golmadi Tol and Tulachhen Tol of Bhadgaun are mentioned, as well as the central part of Patan near the palace and the southern part of Kathmandu. The most important town of the Licchavi period appears to have been Deupatan as records of this town can be traced from all eras. It lost its dominant position, however, when the three big cities emerged during the 8th and 9th centuries. All villages of the late Licchavi period continue to exist up to the present time. Some became important in their own right within the valley, others, such as Lajimpat, Naksal, and Bishalnagar have lost their individuality.

Patan

The dates given for the founding of Patan differ and there is insufficient evidence to fix the exact date.

S. Levi writes :

> "Vira deva...was crowned...in the yar 3400 of the era of Kali Yuga (c.-300 A.D.). But in the traditional list of Nepalese kings. Vira deva follows Amcuvarman who reigned about 630 A.D.... The same night, a vision directs Vira deva to create on the enchanted spot a town which will be named the Beautiful Town (Lalita-pattana). He obeys, hands over to Lalita (the grass-cutter) an enormous sum and sends him to build a town large enough to accommodate 20000 inhabitants. But the town surpassed his ambitious hopes : Under Vera deva, son of Narendra deva, Lalita-pattana replaces as a capital and royal residence, the deserted town of Madhyalakhu...[7]

Another source in D. Wright's book gives the following account :

> "Bir Deva... founded a city, to contain twenty thousand inhabitants, which he named Lalitpur. He built and peopled it according to the following rules, observed on such occasions. In the middle of the city he made a tank underground, and it worshipped the Nāgs and many other deities. He then covered the tank and watercourses for introducing and carrying away the water. Over the tank he built a chaitya and a dhārā, and erected a Siva-linga, a Ganēsha, a Mahākāla, and a Mandapa, and built a Durbār for the Rājā, all of which he consecrated. Being a devotee of Mani Jogini, he named all these after the goddess as follows: Mani-talāva, Mani-chaitya, Mani-dhārā, Mani-linga, Mani-Ganēsha, Mani-Kumāra, Mani-Mahākāla, Mani-Mandapa and Manigal-bhatta. He then built a Dharma-sālā (near Khumbeshvara), for entertaining thirty-three crores of gods, and named it Lalitāpur. He passed the rest of his life in worshipping those thirty-three crores of gods, and then obtained salvation."[8]

Patan is clearly the most ancient of the three big cities and must have been the capital of the Valley for quite some time. However, as the kings since the fourteenth century lived in Bhadgaun, the title "Capital" which Patan still used, did not reflect its real position. With Yaksha Malla's partition of the country into three kingdoms, Patan shortly afterwards became the capital of the state of Patan, and upon the unification of the many Nepali states by Prithvinarayan Shah, Kathmandu was selected as the capital of the country, a position it has retained ever since.

The transformation of Patan's name to the present day usage can be traced through inscriptions as follows :

Yupagrama
Yellai, Yala
Yellodeshl
Lalitapura (Lalitpur)
Lalitakrama
Lalitabruma
Patan

Bhadgaun

Despite the fact that parts of the town had been known for quite some time before, the actual "founding" under its present name of Bhadgaun or Bhaktapur only happened in the year 889 A. D. It is said that Raja Ananda Malla founded the town in the shape of Shiva's drum Damaru. The following information is given in Daniel Wright's book about the founding itself:—

"Ānanda Malla...being very generous and wise, gave up the sovereignty over the two cities (Kantipur and Lalit-Patan); and having invoked Annapūrnā Dēvī from Kāsi, founded a city of 12000 houses, which he named Bhaktapur (Bhātgāon), and included sixty small villages in his territory. After this, the Rājā having obtained the favour and directions of Chandēsvari, founded seven 'o; wns viz :

Banēpur near Chandēswari Pitha (now known as Banepa);
Panāvatī, near the Prayāga Tirtha of Nepāl, celebrated in the Shāstras, on the site where Pānchāla-dēs formerly stood (now known as Panauti)
Nālā, near Nālā Bhagvatī;
Dhaukhēl, near Nārāyana; (now known as Dhulikhel)
Khadpu, near Dhanēswarī;
Chaukot, hear the residence of Chakora Rīshi;
Sāngā, neat Nasika Pitha.
(All these towns are situated in the Banepa Valley, east of the Kathmandu Valley).

He established his court at Bhaktapur, where he built a Durbār; and having one night seen and received instructions from the Navadurgā, he set up their images in proper places, to ensure the security and protection of the town both internally and externally."

During the following centuries different names for Bhadgaun were used :
Khopringrāma
Khopo Desha
Khuprimbruma
Bhaktapura (Bhaktapur)
Bhaktagrama
Bhadgaun

Kathmandu

The founding of Kathmandu falls in the "dark period", between the end of the Licchavi period and the ascendancy of the Mallas. However, it is not yet established what the description "founding of a city" actually means. In the case of the three big cities definite house settlements, small villages or Viharas, as centres of small settlements, existed before the actual founding of the town into which they were integrated. It can, therefore, be supposed, as previously mentioned, that existing settlements were combined, connected by roads, fortified by gates and walls and that the Darbars, the seat of government, had been built in a suitable location. Buildings such as public rest-houses, temples etc. were prerequisites to give a settlement the title of "town" (viz. Vastushastra). The first and last functions of this process of town founding were extensive rituals and ceremonies, to ensure property, health and wealth from the gods and goddesses as well as their protection.

Kathmandu's foundation date is still uncertain. In Daniel Wright's book the following description is found: "Gunā-kāmā-dēva...reigned fifty one years (second half of the 10th century). While this Rājā was fasting and worshipping, Mahālakhsmi, the goddess appeared to him in a dream, and told him to found a city at the junction of the Bāgmatī and Vishnumatī rivers. This was the sacred place where, in former times, Nē Muni had performed devotions and practiced austerities, and here too was the image of Kāntēswara dēvatā. To this spot Indra and other gods came daily to visit Lokēswara and hear purānas recited. The new city was to be built in the shape of the Kharg, or sword of the Dēvī, and to be named Kāntipur; and dealings to the amount of one lākh of rupees were to be transacted in it daily. The Rājā, being thus directed, founded the city at an auspicious moment, and removed his court from Pātan to Kāntipur (Kathmāndū). This took place in the Kaligate year 3624. The city contained eighteen thousand houses. Lakshmī gave her promise that until the traffic in the city amounted to a lākh of rupees daily, she would reside there. By her kindness the Rājā was enabled to build a Suvarna-pranāli or golden-dhārā (on the street leading from the durbar to a bridge over the Vishnumati river on the old road to Thankot) and hence he named the city Suvarna-pranāli-Kāntipur. He then peopled it with various castes."

Nothing can be said about the fact that the town was allegedly built in the shape of a sword, with its handle to the south and its blade to the north, as there seems to be no way of tracing this shape in the present layout of the city. A great quantity of data lends support to the idea that different settlements have been unified to form the large town (Mahanagara) of Kathmandu. Two settlements, or units, form the northern part and one forms the southern part of the town. These two parts, the southern (Dakshinakoligrama or Yangal) and the northern (Koligrama or Yambu) meet on the Makhan Tol-Kashthamandapa line, where the palace, many temples and public resthouses are found. Even today the Newars use their own particular descriptive terms for different parts of the city : Thane, the upper part, Dathu, the central part, and Kone, the lower part.

The different languages used for naming a town or place correspond to the court language of different times; during the Licchavi time the language was purely Sanskrit and later Nepali. But neither language was spoken by the common Newari people.

The following names were popular for the town or its major parts:

For the whole town :

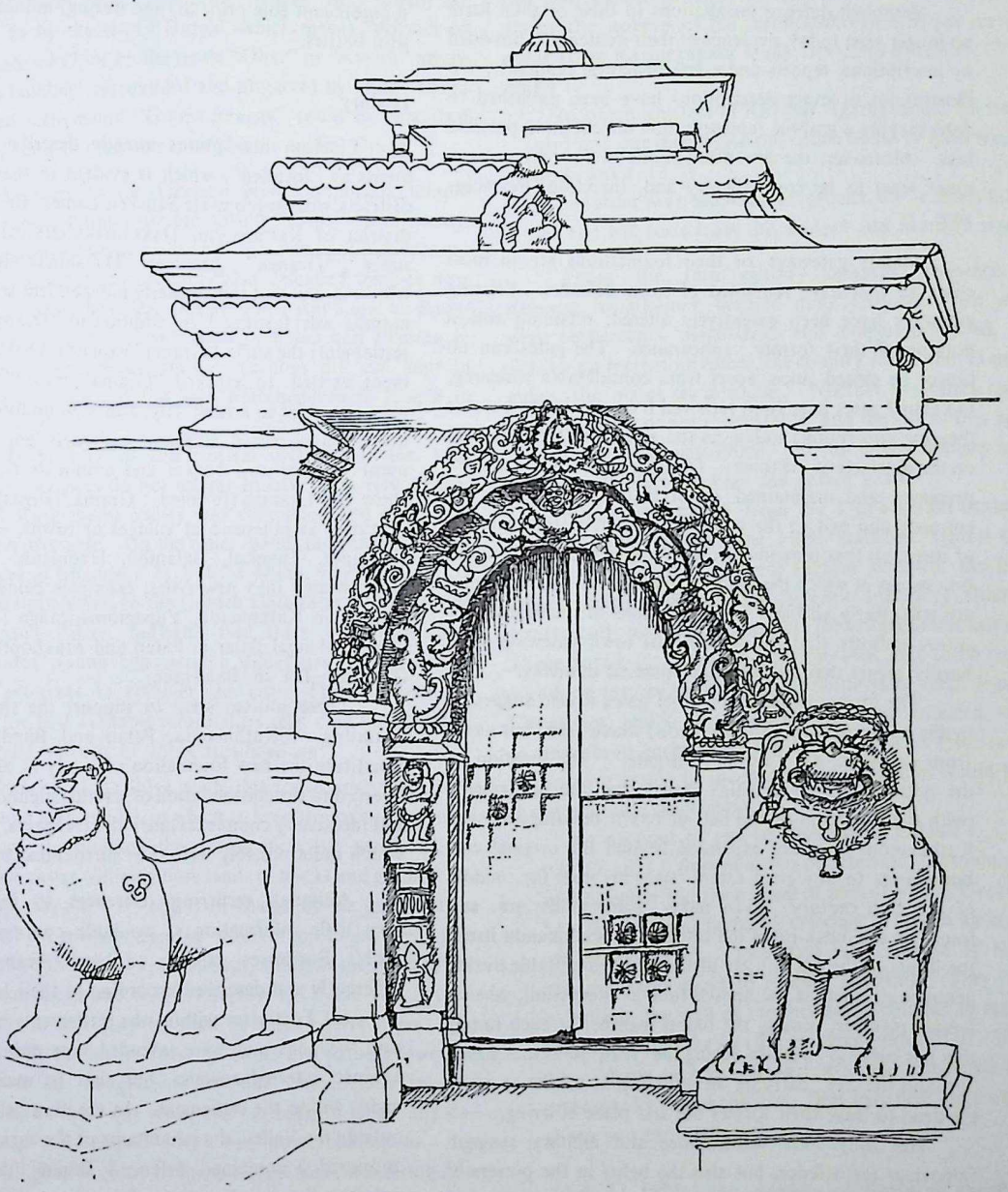
Yan
Kashthamandapa
Yindishi
Kantipura (Kantipur)
Kathmandu

Additions to the name of the town describing its size or special attractions were much used, i.e. : Suvarnapranali Kantipura = the golden waterspout Kantipura or Kantipura Mahanagara = Kantipura, the large city etc.
Names for the southern part :

Dakshinakoligrama
Yangal Kashthamandapa
Dakshina Tol
Yangal

Names for the northern part :

Koligrāma
Yambu
Yambukrama
Yambumahanagara
Uttara Tol



CHAPTER II

THE FORTIFICATION

THE FORTIFICATION

Introduction

Although defence installations in their original form no longer exist today, evidence of their existence is provided by inscriptions, reports and a few structural remnants. No illustrations or exact descriptions have been published to date, making a graphic representation almost an impossible task. Moreover, the few descriptions of fortresses sometimes seem to be contradictory and, therefore, inconclusive.

Mainly gateways or their foundations are in most cases all that have remained of town defences. Existing gateways have been extensively altered, retaining almost nothing of their former appearance. The gates can no longer be closed since, apart from considerable widening, the actual gates have been removed from the jambs because they are superfluous today, as the gateways stand isolated on the outskirts of the town. The only reason that some are preserved and maintained is for their symbolism as the entrance and exit to the town. However, in the majority of cases, all that remains of the gateways are their foundation stones in which the mortice holes for the timber frames are still clearly visible. The dimensions of the foundation stones indicate that the majority of town gateways were hardly bigger than an ordinary domestic doorway.

The former existence of other gates is also suggested by the names of town districts (Tols) which take their name from gateways, e.g. "Lower Westgate". The location of the gates and their remains reveal that the settlements (with the exception of the belt of recent buildings around Kathmandu) have not expanded beyond the original city boundaries to any great extent since at least the middle of the 18th century. Even today some gates are still found on the outskirts of the towns. In Kathmandu itself, the limits of the old city are also easily recognisable during ceremonies, such as the annual funeral procession, when a female member, usually the oldest member of each family that has suffered a death during the year, joins in a march "around the city" carrying on oil-lamp or candle to assist the dead to leave their former life and place of living.

Not only were walls, gates and military strength important for defence, but also the belief in the powers of the gods, particularly those stone figures of Hanuman and Narasinha located on either side of city, palace and Vihara gates, providing protection against real and imaginary enemies. Also popular was the erection of pairs of stone lions at the entrances to settlements, palaces, temples and monasteries. Religious services, worship and prayer played a significant role prior to, and during, military campaigns and battles.

History

Licchavi inscriptions already describe some settlements as "fortified", which is evident in their naming of districts with appropriate Sanskrit names; for example one district of Kathmandu, Dakshinakoligrama, through the suffix "Dranga" becomes Dakshinakoligramadranga, which means that this formerly independent sector of Kathmandu was fortified.[1] In addition to "Dranga" (fortified settlement) the suffix "Grama" explains what type of settlement existed. In Sanskrit "Grama" means village, but may also refer to a small city, although undoubtedly during the Licchavi period, it meant a densely populated settlement with its own bazaar and administration. Many of these old Gramas (fortified : Gramadrangas) survived the centuries as independent villages or towns, e.g. Satungal, Kisipindi, Thankot, Balambu, Hadigaun. Others were incorporated into new cities, examples being Yambu and Yangal in Kathmandu, Yupagramadranga in the vicinity of the Mangal Bajar in Patan and Makhoprindranga near Golmadi Tol in Bhadgaun.

These sources seem to support the theory that the founding of Kathmandu, Patan and Bhadgaun did not constitute the new foundation of a city at all, but instead referred to the consolidation of several neighbouring Gramas and monastery complexes into cities (Nagaras, Mahanagaras) which quite possibly were then surrounded by walls.

Although recurring references to fortresses exist, very little information is available concerning enclosing walls. Fortresses appear to have been constructed differently and described according to their location :

(a) Fortresses within the settlements housed soldiers and weapons and were intended, not only as a bulwark against external enemies, but also to maintain law and order within the settlement. In the event of a threat from outside the Valley, the inhabitants of the various settlements mounted a combined defence.[2] Where the danger was extreme the people retreated into :

(b) Forest fortresses (Vanadurgas) and it is for this reason that certain forests were well protected. In addition to the Vanadurgas (in Pashupatinath, Changunarayan, Panauti) there were also :

(c) Hill-forest-fortresses, such as Svayambhunath,

Adinath in Chobhar, Vajrajogini at Sankhu and Santaneshvar Mahadev near Chapagaun. These were usually referred to by the term "Durga" which means "difficult to gain access to", or by the terms "Ghar" or "Kwath" meaning "a building surrounded and protected by walls". (Even fortified settlements "Gramadrangas" could be described as "difficult to gain access to" by the suffix "Durga".

As early as the Licchavi period important temple complexes, still today located outside the major settlements, had their own defence walls and other means of fortification. Similar installations probably also defended temples now located within the cities, such as those still found at Kumbhesvar, Rato Macchendranath in Patan and Bhairav in Kirtipur. Apparently ancient weapons are still kept in the upper storey of the Seto Macchendranath temple in Kathmandu.

At the time of the Moslem invasions in the 14th century, defences do not appear to have been very strong, as the Kathmandu Valley was conquered and plundered with relative ease. On the other hand, the account of the defences of Bhadgaun by Yaksha Malla, which is found in an inscription next to the Golden Gate (Sun Dhoka) of the Bhadgaun Palace, indicates that there were formidable structures posing considerable difficulties to invaders in their attempts to conquer the city. This account also gives the best available information regarding the construction and upkeep of these fortifications:

"Yaksha Malla Dēva made this fortification and ditch, and a high citadel, in which to keep troops and ammunition. In building this fortification the people of the four castes willingly bore loads of bricks and earth. The Kôt-nāyaka (i.e., officer in charge of the fort) will see that the people clean the streets and house every year before the 6th of Jyēstha Sudi, and that the roofs of the premises in the fort are repaired. If the Kôt-nāyaka fails in this duty he shall be fined twelve dāms. No horses, buffaloes, cows or swine are to be allowed to graze on the glacis. Any one whose cattle trespass shall be fined one dām, and be made to repair any damage thus caused. Any one not attending to this shall be held guilty of the five great sins (Murdering of a Brahman, a woman, child, one's own gôtra [relative] and killing a cow). If any rational being causes any damage he shall be fined nine dāms. For every brick, stone, or piece of wood injured in this wall, a fine of one dām shall be levied. Dated the 15th of Srāvana Sudi, Nepāl Sambat 573 (A.D. 1453)". [3]

Whether this fortification protected the entire city or just the palace grounds is uncertain. A further report about the upkeep of the fortifications in Kirtipur on the order from Rajyaprakasa Malla Dēva, NS 870 (A.D. 1750) reads :

"No one in the fort of Kirtipur (garh) should fell trees, and any one disobeying this order would be fined mohar and anka 12". [4]

(The order was intended to protect the inaccessibility of the hill forts from the western and northern side).

From the 14th century onwards, reference to defence installations become quite frequent. Not only were settlements, monasteries and temples protected, but also to an increasing extent, the country roads and, in particular, the major trade routes. Whether the rulers had a standing army or not is debatable and the size of this army is still open to speculation, but the largest military units would certainly have been the palace guards.

Numerous reports from the 17th and 18th centuries mention assaults that the kings launched against each other. The large cities were seldom attacked, the main targets being villages in the opponent's territory, although strategically placed fortresses bore the brunt of these assaults. These fortresses (Kwaths) were captured only to be recaptured or returned voluntarily, to settle some later dispute. Casualties, including prisoners, dead and wounded, seem to have been generally so few that to describe these events as warfare would be inappropriate; skirmishes would be a more accurate description.

An account of two of such events follows :

"A. D. 1671.. four ministers of Śrīnivāsa, four ministers of Bhatgaon and their hundred men as well as Gorkhā's Murārī Sahi and Jagbaniā marched to launch an attack on Mackwānpur...Two days later...those of Kathmandu came again to capture Hitigvāra. They saw a hole in the wall of the fort and attempted to set fire through it, but the fort did not open inspite of it. Those who came to Nyphala were arrested. Thereafter they attempted to enter the fort. But they fled, only one of them was captured."

"A. D. 1672...the invaders of Bhatgaon and Patan started to capture 3 places in Thāpākvaṭha, and 1 place in the Prakaṭapākvāṭha and they conquered at 3 ghati past in the morning. They also hoisted their flags. One man from amongst the defenders was taken into custody." [5]

A real serious test of strength of the fortifications happened in the middle of the 18th century, when King Prithvinarayan Shah attacked for several years the fortified settlements of the Valley. Smaller villages fell quite easily as they did not obtain help in time from the rulers of the big cities. Only after repeated attacks and prolonged seiges did, first Kathmandu and then Kirtipur fall. However, the main cause of Prithvinarayan's success in conquering successive cities, was treachery and the disunity of the cities' rulers which prevented them from agreeing to a common defence policy. The quality of the fortifications must have been very good, as for example, it took many attacks over the period of almost ten years to defeat the forces of Kirtipur. How this town, located on a hill, finally fell, is described by Father Giuseppe in this "Account of Nepal" published in the year 1801 A. D. :

> "The inhabitants of Cirtipur having already sustained six or seven months siege, a noble of Lelit Pattan, called Danuvanta, fled to the Corc'ha party, and treacherously introduced their army into the town. The inhabitants might still have defended themselves, having many other fortresses in the upper parts of the town to retreat to; but the people at Gorc'ha having published a general amnesty, the inhabitants, greatly exhausted by the fatigues of a long siege, surrendered themselves prisoners upon the faith of that promise. In the meantime the men of Gorc'ha seized all the gates and fortresses within the town..."[6]

After the establishment of the state of Nepal and the consolidation of power by the Shahs, the defences of the settlements either crumbled through neglect or were deliberately demolished. Reports and sketches of the settlements and religious centres in the Valley by the British Explorers Col. Kirkpatrick (1793) and F. B. Hamilton (1819) make no mention of city walls or anything that could be construted as such. At the same time, they reported deprecatingly on the fortresses of Chisopani, Kurrurbuna and Tistung, which they considered to be of little worth. Kirkpatrick describes the following two forts in rather derogatory terms :

> "The fort of Kurrurbunna seems designed to serve no other purpose than that of an occasional retreat for the cattle of its neighbourhood; in a military view it is altogether contemptible..."
>
> "The fort of Cheesapana is not capable, however, of containing above one hundred men, and, although the masonry appears to be excellent, is altogether unworthy, in a military view, of any further notice".[7]

Hamilton also is not very flattering with his description :

> "About a mile and a half from Bhimphedi, I came to a fort called Chisapani, considered as a bulwark of Nepal; but it is by no means fitted to inspire us with respect for the skill of the engineers of Gorkha...The centre in which the gates are is commanded by the two wings. The whole is built of bricks, without any ditch. The wall on the upper side is about thirteen feet (four metres) high; but on the lower front, the height of the parapet being carried round on a level, the elevation may be eighteen feet (six metres). This fort is always guarded by a company of seapoys; and, if fully garrisoned, might contain two hundred men".[8]

Present day internal politics and the advancement of defence as well as the growth of the major cities makes the upkeep of old defence systems and the construction of new fortifications in the traditional style unnecessary and superfluous. But the setting up of a pair of guardian lions at the entrances to certain buildings, such as palaces, temples and monasteries, is common practice, and the performing of religious rites to protect the buildings against enemies, both natural and supernatural, is still carried out today.

Examples

As mentioned above, only a few remnants of fortifications exist and no detailed study or attempts at reconstructing them have yet been made. Two reasons for this are that the fortifications do not fulfil any practical purpose and that their religious value (except for gates) is of no interest anymore.

Very little evidence of the walls and ditches formerly surrounding at least the bigger settlements can now be traced. The best known example of this is the remains of a ditch to the north of the palace garden of Bhadgaun. A few supporting walls at the north-western fringe of Kathmandu appear to be the lower parts of an earlier defence wall or, at least, the new wall stands on original foundations. At the northern end of Kathmandu, there is a dried up pond near Chetrapati called Ikhapukhu, i.e., "ditch made for defence pond", which may have been part of the fortifications protecting this flat area of Kathmandu.

The remains of original gates can be established as follows :

Existing unaltered Gates

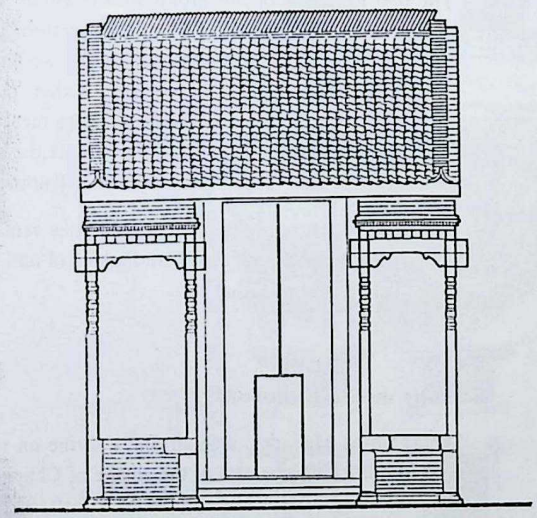
An example of this type can be found in the gates at the western end of Bhadgaun. These gates are on their original foundation and possibly much of the super-

structure is also original. Where it has been replaced it is likely that the original form was copied.

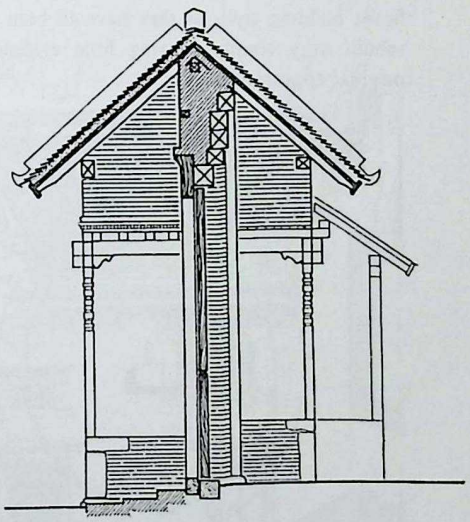
The best example, however, is the gate of the old palace complex in the village of Thimi. This gate is found in the centre of the long north-south orientated village and is now built into two wings of a recently constructed school which occupies most of the old palace grounds. Of the palace itself, only a single wing of one square courtyard remains.

Construction : In plan the gateway is about 5m long and 3.30m deep. The central wall with the large door is flanked both inside and outside by four raised platforms (Phalachas) made of brick and stone. The central gate is by Nepali standards very large (1. 50m x 3.50m) with a small, man sized door (0.60m x 1 40m) inserted. The walls are plastered and show the faint remains of wall paintings depicting the figures of Yamadut on the left and of Simadut on the right. Except for the finely carved posts the woodwork, including the gate, is plain. A simple hipped tile roof with an overhang of about 80 cm covers the entrance as well as the platforms.

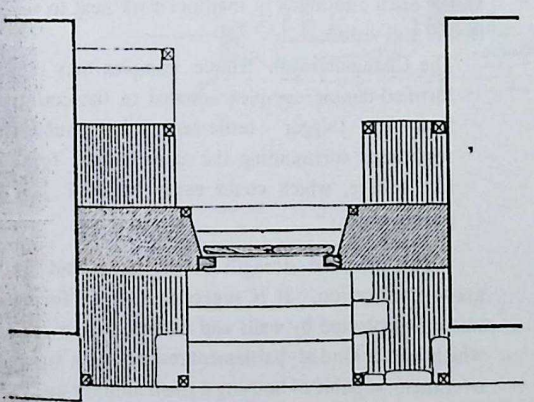
With regard to the forts found both inside and outside the settlements, the following represent some typical examples :



FRONT ELEVATION



SECTION



PLAN

8

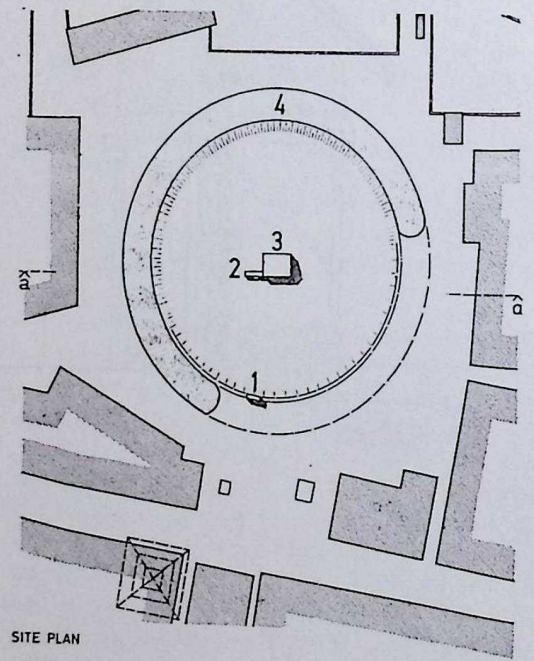
GATE OF THE PALACE IN THIMI

M 1 2 3

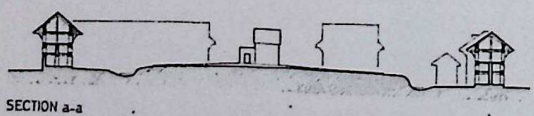
a– **Forts inside Settlements**

In the western section of Kirtipur lies the temple of Umamaheshvar, which is the centre of the main fort of Kirtipur. In the centre of the little village of Lubhu, next to the important Mahalakshmi temple, is an open square accentuated by an almost circular mound. The wall surrounding the mound is constructed with boulders. As boulders generally form the lowest part of the foundation of a wall, it would appear that this should be the foundation of the fortification structure.

Only three sections of the superstructure of this fortress at Lubhu remain—the outer gate (1), the inner gate (2), adjoining a two-storeyed house of the goddess Bhavani (3). None of these structures shows any significant building style, as they have all been altered and rebuilt very simply, leaving little evidence of their original appearance.



SITE PLAN



SECTION a–a

9 KWATH OF LUBHU

The ditch around the mound is about 6m wide and almost entirely filled with rubbish. Shallow dirty water partly covers the ditch and nowadays the whole complex is used as the village centre. The house and the gates are now neglected and are in an appalling state of repair.

Existing Gatehouses

Gates, contained within a building or a gatehouse, were also popular in former times. Examples of these are : the gate of the Than Bahil in northern Kathmandu and the western gate of the Kumbheshvar temple in Patan.

Modified Gates

The best examples of this group are the Patan Dhoka at the north western end of Patan, the western gate of the main road in Bhadgaun as well as the western gate of the Bhadgaun palace compound. Other gates of this type can be found around Thimi. The most recent gate of purely symbolic value is the gate at the eastern end of the Juddha Sadak (New Road) in Kathmandu.

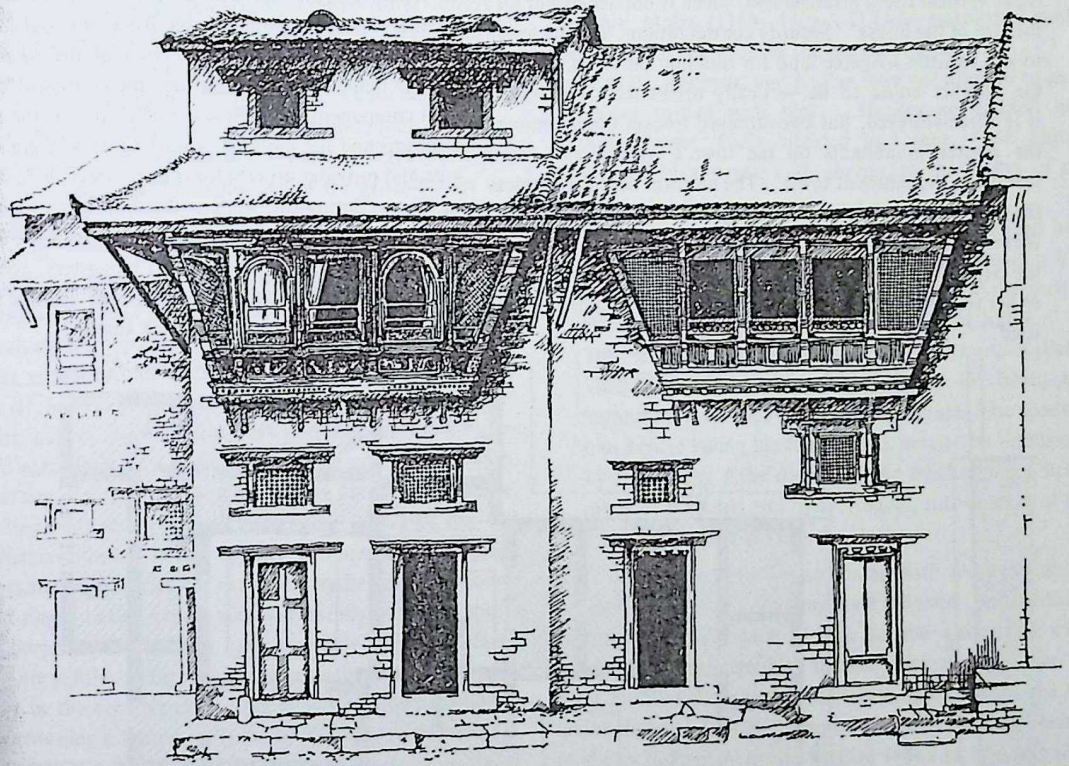
Gates, of which only the foundation stones remain, as those for example near the Marudhoka Tol and Chhalaku Tol in Kathmandu.

b– **Forts outside Settlements**

Santaneshvar Mahadev, a small Shiva shrine on top of a steep hillock to the east of the village of Chapagaun, may represent a typical example of a fortress overlooking and controlling a section of the Valley. Parts of the ditch and much of the brickwork next to the shrine, are still visible.

The Changunarayan temple complex may represent a fortified temple complex situated in the country away from the bigger settlements. Its double-storeyed resthouses surrounding the main temple, form a fort-like square, which could easily be used for defence purposes.

The intended strength of the gates and walls still needs clarification. It is suggested that a "fortified city" was one protected by walls and ditches, with massive gates, which had a kind of battlement resembling a balcony built over them, capable of housing a small military unity commanded by a "Nayaka". Similar structures built above the walls may also have served to shelter small defensive forces.9



CHAPTER III

THE NEWARI HOUSE

THE NEWARI HOUSE

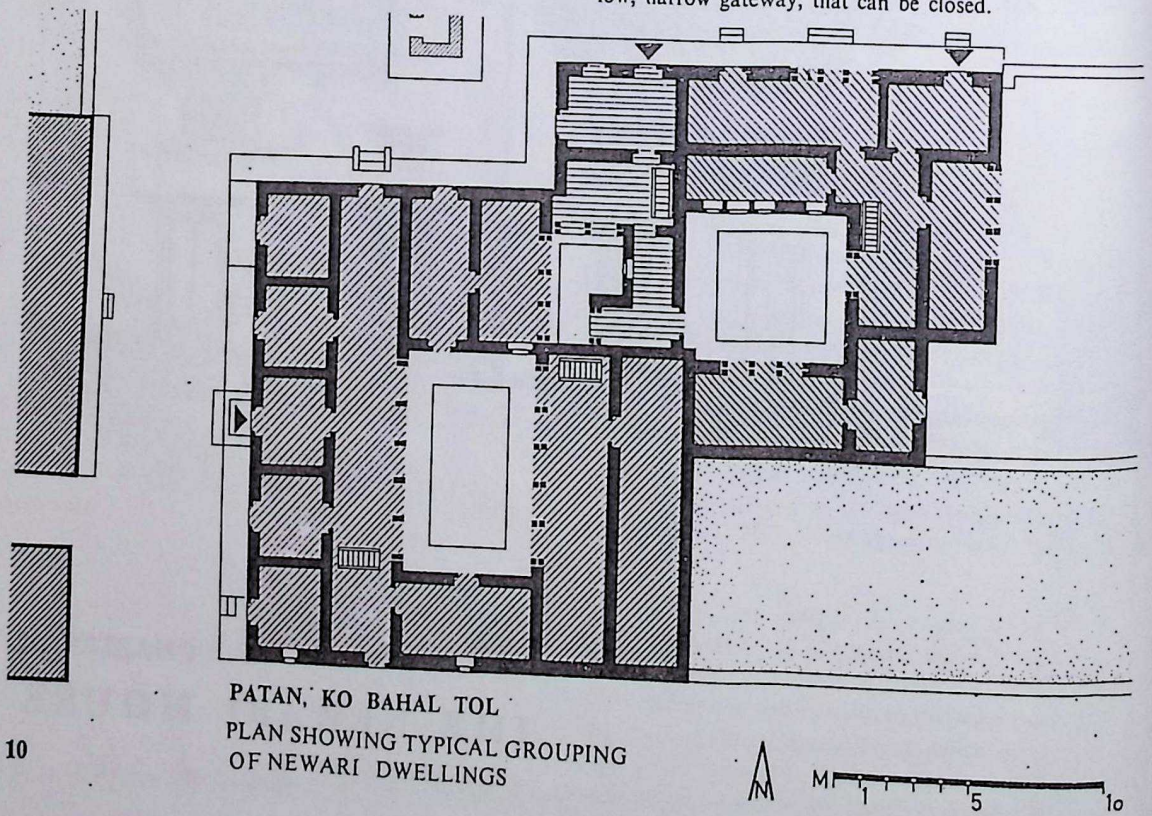
Introduction

As the lifestyle of the Newars has remained relatively unchanged over the centuries up to modern times, the original building design and construction has been retained.

The average house with its basic rectangular design is generally about 6 metres in depth, while its length is governed by the size and availability of materials. The lengths range from a minimum of 1.5 metres up to 15 metres, although 4 to 8 metres is the norm.

A characteristic and universal feature of this design is the vertical room arrangement, which is not dependent on the size of the house. Security considerations, and the need to use as little irrigable land for building purposes, caused the Newari house to be vertically orientated. Generally it is three-storeyed, but two-storeyed houses occur among the poorer inhabitants on the town's fringes, and four storeys in the centre of town. The uniform depth facilitates the building of additional houses on to existing ones, to form blocks of houses. The extensions were of equal height, the depth being determined by that of the main house, and either the full depth of 6 metres or only half that depth was used.

The aim of each family and every clan seems to have been the building of one single house around one courtyard or Chauk, providing them with both security and privacy. In the majority of cases, however, different units make up the four sides of a Chauk, with at least one house providing access to the street through a gateway on the ground floor. If the Chauk is surrounded by one large unit, only the vertical utilisation of space still applies, as in smaller units. Different staircases, generally located in the corners, lead to separate room clusters, which, due to the symmetrical facade, are not distinguishable from the outside. As the size, location and heating facilities of the rooms impose certain limitations on their use, the courtyard becomes a vital component of the house itself. It is at the same time a playground for children, a washing area, a grain grinding area and provides an area for sitting, especially in the warmth of the sun during the winter. In short it is a multi-purpose area, useful for most of the daily activities of the occupants. As with the Vihara, the Buddhist monastery, access to the courtyard of a Newari house is through a single door or a low, narrow gateway, that can be closed.



PATAN, KO BAHAL TOL

PLAN SHOWING TYPICAL GROUPING OF NEWARI DWELLINGS

Common lifestyles within each habitation, together with similar building methods, led to a uniformity in architectural style, with only superficial variations.

The 6 metre house-depth dictates that a spine wall, parallel to the house frontage, divides each floor into two rooms. This division on the top-floor is replaced by columns. This principle of a central spine wall applies to all houses, regardless of their size.

The basic uniformity of design does not allow for easy assumptions to be made about the possible functions of houses or activities of their inhabitants. Even city and rural village houses are remarkably similar—three-storeyed with a pitched roof and of common materials such as burnt brick and timber. A distinct rural building style, it appears, has not developed on its own. The occasional goat or water buffalo is sheltered on the ground floor, whereas grain is kept in the upper storeys and hay, anywhere convenient. Most obvious is the use of the ground floor as an open shopfront or workshop, marked by a row of twin-columns.

As in urban areas, free standing Newari houses in villages were soon grouped into blocks around courtyards resulting in a population density similar to that of the cities. This virtually complete similarity between architecture of the city and village, gives credence to reports that the Newars were inclined more towards trade and commerce and regarded agriculture as a necessary but secondary occupation. The size of the house together with the finish of the facade, distinguish buildings from one another, although the real differences occur in the quality of materials and their workmanship. Bricks, for example may be sun-dried,rough and simply baked, others may be carefully burnt for specific purposes, others again have especially smooth surfaces and are polished before firing. Other distinguishing features may be the ornately carved doors and windows, of which the crowning achievement is the large living room window or San Jhya facing the street from the second or third floor.

History

In contrast with the well documented descriptions of religious buildings, the historical information concerning private dwellings is almost non-existent. Father Giuseppe who visited Nepal 200 years ago has written probably the best known and earliest description of dwellings:

> "The houses are constructed of brick, and are three or four storeys high; their apartments are not lofty; they have doors and windows of wood, well worked and arranged with great regularity".1

As the outer appearance and usage of space of temples, palaces and monasteries has not changed dramatically from at least early Malla times up to the end of the 19th century, it can, therefore, be safely assumed that the dwellings have not changed much either.

One of the principal reasons for the maintenance of traditional ideas has been the early pattern books dealing with architecture, outlining not only the rituals to be carried out before and during the construction but also the basic plan of buildings.

The quality of houses and their ranking for taxation purposes was determined already by the great reformist Jayasthiti Malla (1380—1395 A.D.) who established guidelines that are used up to the present day:

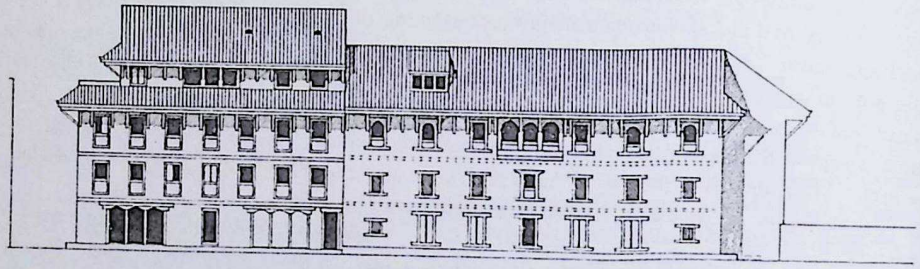
> "Kasāis, Pôdhyās, and Kullus were not allowed to have houses roofed with tiles....Houses he divided into three classes: Gallī, situated in a lane, Gallī bhitar, situated in a street; and shahar, in the centre of the city.
>
> To estimate the value of houses it was determined how many Khā they covered. For first class houses a khā was 85 hāths (cubits) in circumference; for the second class of 95 hāths; and for the third of 101 hāths.
>
> To the four principal castes, viz, Brāhman, Kshatrī, Vaisya, and Sūdra were given the rules of Bāstu-prakaran and Asta-barga for building houses. The ceremonies before laying the foundations were to be performed by Brāhmans if the owners of the building were Brāhmans or Kshatrīs and by Daivagyas, if they were of the Vaisya or Sūdra castes". 2

As long as there was no contact with Western influences environment and building style followed the traditional pattern. The dramatic change to the enormous white plastered palaces based on the neo-classical style from the West built by the rulers of 100 years ago, brought the first major change in dwelling design for at least the richer section of the populace. With the massive influx of Western ideas at the beginning of the second half of the 20th century, a total change in the design of dwellings took place. Those within settlements were able to make minor alterations only because of the limited space within a block of houses, but new houses outside the dense settlements were able to use new materials, Western designs and construction ideas. The break with tradition was so abrupt and harsh that over the last few years a positive trend has emerged to find a "modern Nepali style" and at least building materials, such as brick, tile, stone and wood are again being used in many places as originally intended.

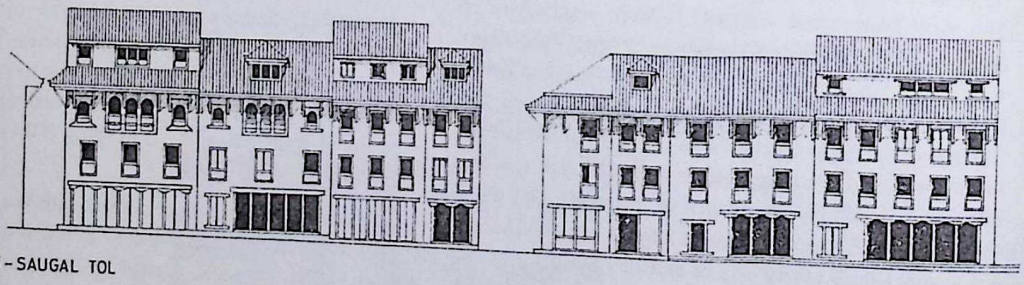
Facade

Symmetry is the aim in the design of the facade. It is attained, where possible, on a central axis of a main window or door by pairing windows around the central axis on each succeeding floor with the central window of each floor emphasized by its size and detailed carving. Where the ground floor is not used as a shopfront or a workshop, this section of the facade remains quite simply executed with a low narrow door and perhaps one or two small windows on either side. Any irregularities in the ground floor facade due to a door or row of columns are not repeated in the upper storeys which are arranged, independently, in a symmetric fashion.

The entrance door is barred with two massive wooden planks while the windows are generally closed by fine wooden lattice work. Only a few of these windows can be completely closed with heavy shutters.



PATAN - SAUGAL TOL



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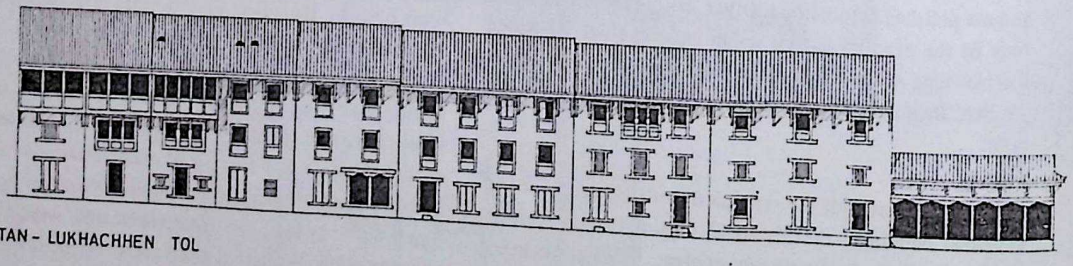


PATAN - LUKHACHHEN TOL

11

SKETCH OF TYPICAL TERRACED DWELLINGS

M 1 5 10

The most important communication to the street, other than the door, is through the San Jhya window in the main living room.

The San Jhya has a window bench and its latticed window shutters can be opened and closed. Even in the most simple poorer houses the living room windows are accentuated.

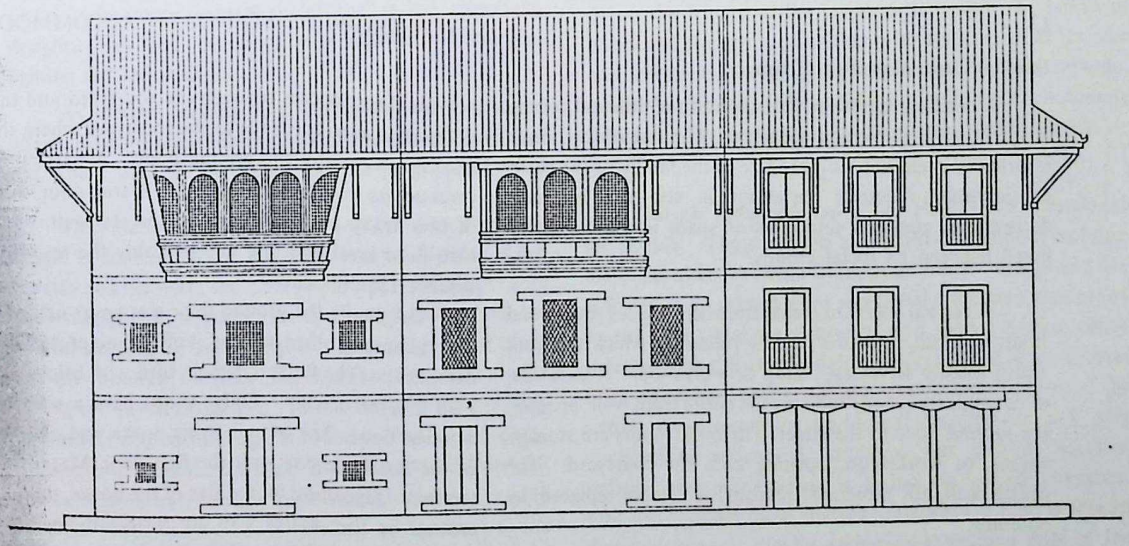
In three storeyed houses, the third floor is generally an attic directly under the roof which is mainly used as the kitchen and eating room.

In four storeyed houses, the second and third floors are living areas, with cooking and dining in the attic above. On the exterior the second and third storeys are separated by a skirt-roof, under which the large San Jhya is located. The San Jhya thus has a fixed position in the centre of the second storey on the facade. For continuity, the eaves of the skirt-roof of a four-storeyed houses continue through at the same level as the roof of an adjacent three-storeyed house.

The lines of a simple pitched roof are seldom broken by garrets or the like. Balconies and roof-terraces on houses are of a more recent origin.

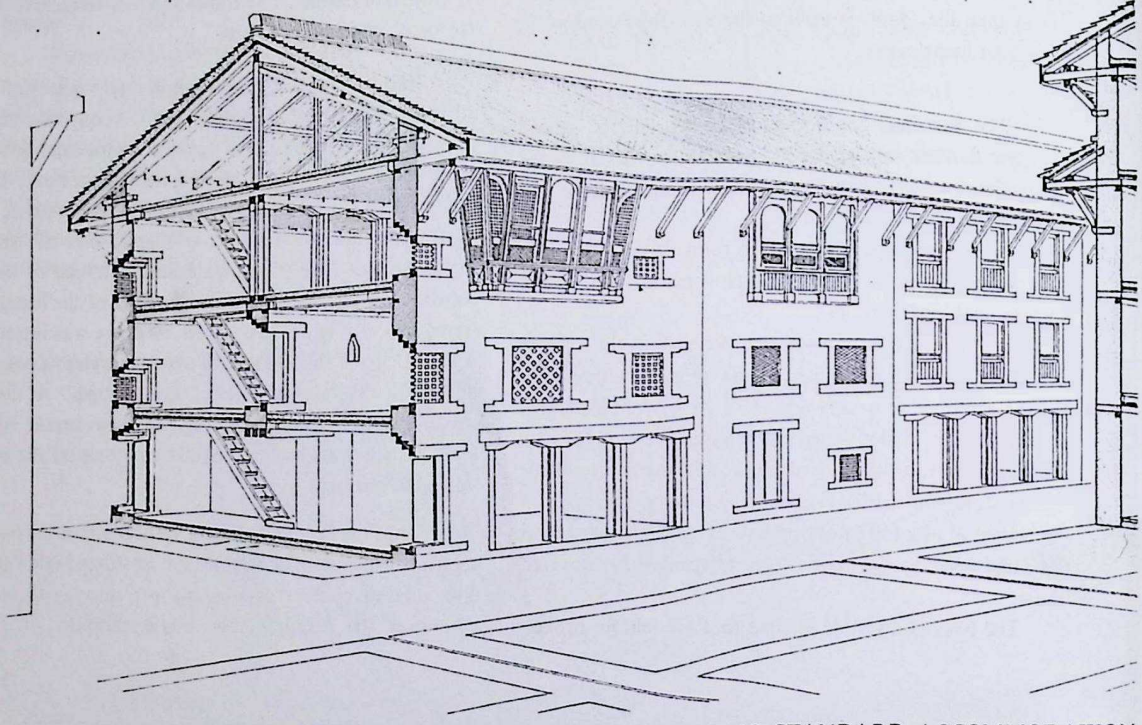
Formerly the typical window style was horizontal but with a square latticed opening. About two hundred years ago the window design started to change and to become more vertical in form but retaining the lattice work. During this process, the symmetry created by the prominence of the central window was reduced to simple rows of windows. Only the San Jhya, now less ornate, retained its original location on the facade. Before the turn of the century the trend towards lighter and larger windows was introduced. The latticing of windows which were now almost one storey high and about 60 cm wide, was omitted. At the same time the San Jhya was replaced by the now current window style, where metal railings and shutters close off the vertical window openings.

Thus the facade took on a vertical appearance of wall sections which were divided by almost storey high windows. The uneven number of windows per storey was retained whenever the length of the house permitted it.



12 SKETCH SHOWING TYPICAL DEVELOPMENT OF FENESTRATION

M 1 5



13 SKETCH SHOWING STANDARD ACCOMMODATION

Functions and Allocation of Space

A deciding factor for the utilisation of different rooms in the house is its vertical location. The size of the house is virtually irrelevant, as is the size of the family or the caste consideration. Despite variations in size and external decorations, common principles of space utilisation developed between all social groups.

A central wall (Du Anga) normally divides the ground floor, Chhyadi, into two narrow rooms, of which the front room usually serves as a shop or workshop. A twin row of columns frequently replaces the entire front wall, opening the ground floor to the street. The back rooms are storage rooms, or workshops, opening onto the courtyard. The centre wall, for structural reasons, is seldom replaced by columns.

Where the ground floor is used as a stable or storeroom, only small windows admit light and air and the same general access is used. Doors in each of the external walls provide direct access between the courtyard and the street. A separate corridor leads to the courtyard where shops and workshops occupy the ground floor. A narrow staircase gives access to the upper storeys. A trap door, in the form of two heavy planks, closes off the stairwell, normally at each floor level and this was probably the result of earlier defence requirements.

Originally the ground floor was never used as a living area, as among other reasons, it offered no protection against dampness. The floor is either tiled with bricks or covered with a layer of clay. Only shops have a well ventilated wooden floor. The actual living space and sleeping areas of the family begins with the first floor (Matan = middle section). Depending on the size of the house, the two rooms created by the central wall are further divided by either solid or light timber partitions to form sleeping quarters for family members, or for married sons, who remain in the parental home with their own family.

Of the common three-storeyed house, the second floor (Chota = upper layer) is the main living and family area. A row of twin columns takes the place of the central wall, so that the room becomes a rather low hall. Windows at the front and rear walls, particularly the large San Jhya, provide enough light and air for the summer days. The relatively good lighting also makes this floor the favourite spot for different types of work. Weaving looms, one of the most common of household implements in Newari homes, are set up near this large window. Many villagers also use this floor for cooking over open fire-places alongside a side wall, with no chimney to channel the smoke away.

The third storey (Phyata = fourth layer), as the Newari name implies, is an unusual addition to the basic Newari house, which normally comprises the ground floor, first floor (middle layer) and second floor (upper layer). The fourth floor, like the upper floor, can be used as a large family living room or it may be subdivided into other rooms.

Both the kitchen and the family shrine are located in the attic space (Baiga = half or small space). Because of their religious significance, strangers and members of lower castes should never enter the kitchens or the precincts of a higher caste shrine. Room divisions seldom occur except for a rudimentary separation of the shrine. Specially designed tiles and occasionally a dormer window give lighting and ventilation.

As a rule cooking and eating remain communal affairs involving the whole family and any extensions carried out would only be for living and sleeping rooms.

The interior furnishings and decorations are very simple in contrast to the often extravagant facades. After the clay and tile oven, the most important is the all-purpose straw-mat (Sukul) which serves as a carpet during the day and for sleeping on during night. Other carpets and blankets may decorate the floor, but these are reserved only for seating on special occasions. In the morning the bedding, of blankets and cotton rugs, is rolled up and stored away. Clothing and valuables are kept in wall recesses and wooden chests. A stove as a heating apparatus is unknown, and in its place portable clay bowls (Makas) of various size are filled with burning charcoal. The kitchen is seldom used as a meeting place. Clay or metal oil lamps, available in many different shapes and sizes, stand in wall recesses (Gwakhanpwas) to give light during the dark hours.

Stocks of rice and other grain are stored in wooden chests or clay pots, while potatoes and vegetables are kept in bamboo baskets hanging below the overhanging roof. Clay and brass pitchers are used as water utensils. Wood, carried into the town from the hills by porters, is the usual heating fuel although the poorer people burn dried cow dung.

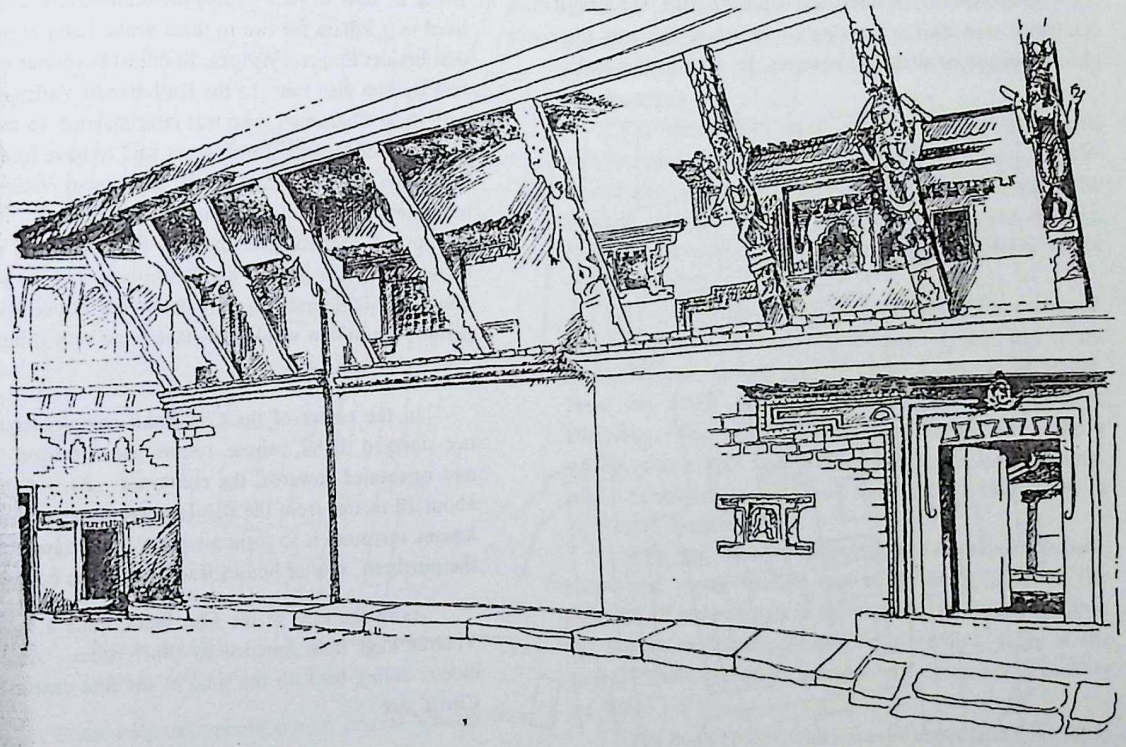
Foreign influences, however, have recently introduced Western-stlyle furnishings. Electricity and kerosene have simplified the tasks of cooking and lighting.

Water for drinking and washing is collected from private or public wells, or from fountains situated in each sector of the town.

The "bathroom" is either the courtyard, the roof terrace, the street or the place around the wells and fountains.

The latrine, formerly considered an unclean place, is not located in the house. Instead, small children use the street or any open place, while men and women seek out segregated public latrines, which are narrow alleys hidden away behind walls. They are found in every town district or on the fringes of the bigger settlements. The banks of rivers and streams are also favourite ablution areas for men and children. In the cities, particularly in Kathmandu, private latrines on the ground floor of buildings are becoming popular now, because of the improved water supply.

Outside influences inevitably change the lifestyle of the people. These and the availability of modern building materials alter the previous ideals of house design and are reflected in a preference for rectilineal structures unadorned by the traditional woodcarvings and special bricks, which together with the use of bright colours instead of the natural brick and wood, change the appearance and function of the house. As a result the traditional architecture, not only confined to residential buildings, but also to temples, palaces and monasteries, is losing its special character. Unhappily under these modern pressures the typical Newari dwelling is now rapidly becoming a building style of the past, especially in the Westernised city areas.



CHAPTER IV

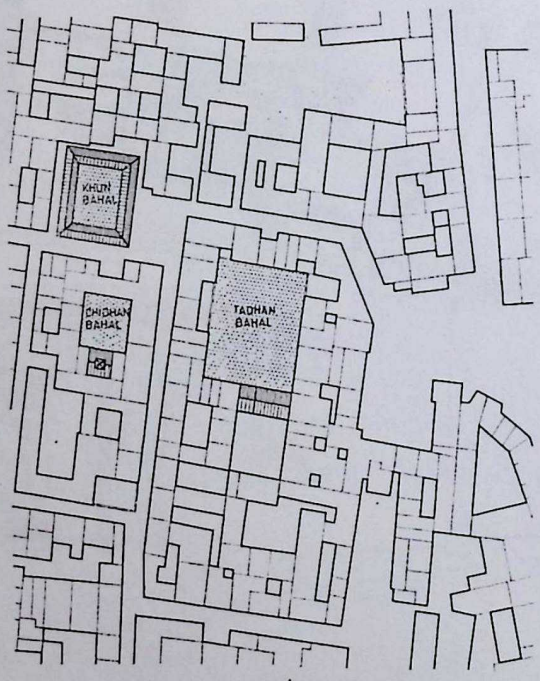
THE BUDDHIST MONASTERY

THE BUDDHIST MONASTERY

Introduction

The Buddhist monastery known as Vihara is usually a two-storeyed court style building. In contrast to the typical free standing Hindu temples, and due to its integration into the surrounding architecture, the Vihara remains relatively inconspicious and often unrecognized. This is surprising, as there are over 400 Viharas in the Kathmandu Valley.

To avoid confusion, the Sanskrit term Vihara will be the general term for this particular type of building. Later, the various types of Viharas are differentiated by their Newari and Nepali descriptions, such as Bahi and Baha (Newari) or Bahil and Bahal (Nepali). The term Bahira was used during Buddha's time when Pali was the court language; it will not, however, be used in this text.



14 TADHAN BAHAL TOL

History

The precise origin of the Vihara building style is still obscure and the reasons why it has remained structurally unaltered for centuries have not been discovered. What is certain is that the basic plan for the layout of the Vihara is more than 2000 years old, and this can be proved by studying the well-preserved rock monasteries at Ajanta and Elora in the west of India.

These cave monasteries were cut out of the rock face a few centuries before Christ and consist of a square central hall surrounded by small rooms or cells. The room opposite the entrance is slightly larger than the others and is the shrine of the monastery. This basic idea for the Nepali Vihara also continued almost unchanged into the late Middle Ages.

The first references to Nepali Vihara date back to legends from the time when Gautam Buddha (563—483 B.C.) is said to have visited the Kathmandu Valley, and lived in a Vihara for two to three years. Later reports state that;besides Emperor Ashoka, Buddhist missionaries(monks) sent by him also came to the Kathmandu Valley, bringing with them Charumati, who was later married to the Prince Devapala of Nepal. Devapala is said to have founded the township of Deupatan, while Charumati founded the monastery Cha Bahil to the north of Deupatan. Licchavi inscriptions describe Cha Bahil as "spacious and enclosed by walls". Although it is highly unlikely that the still existing Cha Bahil buildings are from the above mentioned period, the design would not have been very different.

In the centre of the Cha Bahil complex stands the two-storeyed Bahil, whose rooms are arranged around and orientated towards, the courtyard. At a distance of about 10 metres from the Bahil several storeyed residential houses surround it to form a square. A gateway through the northern row of houses leads out of the complex.

As in the case of the Cha Bahil, quite a number of Viharas have been founded by other rulers. Among the oldest, dating back to the time of the first centuries after Christ are :

Vikrama Sila Vihara and Triratna Vihara in Kathmandu as well as Vishnukhsha Vihara, Chakra Vihara, Hema-barna Vihara and Buya-bahal in Patan.

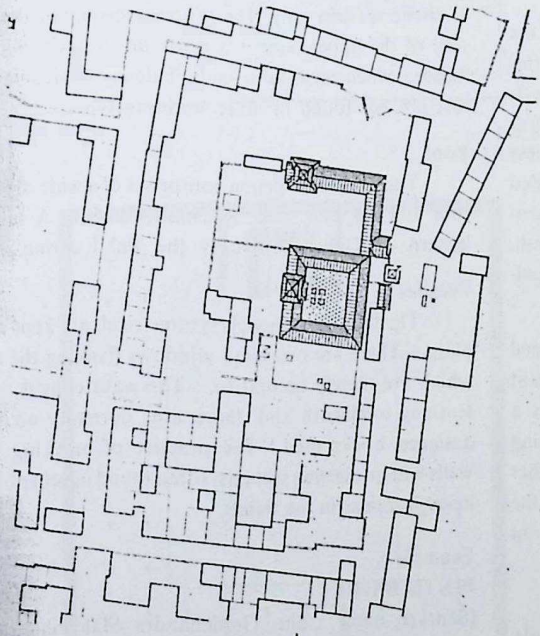
As already stated in the introduction, Buddhism and Hinduism where of equal importance; this position was maintained throughout the Licchavi time, attracting the support of those rulers involved in the erection of Vihara buildings, and the donation of land for their suport.

Inscriptions on stone, metal and paper, dating from the 10th century and becoming more frequent during the following centuries, also describe Viharas. Among the earliest references to surviving Viharas is an index compiled by a Tibetan monk, living in Nepal between 1226 and 1234 A. D. :

Vihara of Svayambhu

Than Vihara (upper or first Vihara, situated in Thamel to the north of the old part of present-day Kathmandu)

Vihara of Bu-Kham (supposedly in present day Bungamati). [2]



15 THAN BAHIL N M 10 50

Concerning the foundations of several Viharas from the same period it is recorded that :

"In the reign of Rudradēva-barmā... a certain Sunayasri Misra Brāhmana, from Kapilabastuka, arrived here, and .. being in search of a spiritual guide...went to Lhasa...He then returned to Nepāl, with the intention of fixing on a place of residence, and building a bihār... and having bought the ground, he built a bihār and fixed his abode there...His disciples, Gōvardhana Misra and Kāsyapa Misra, came from Kapilabastuka to Nepāl...and having found him, they became converted and lived here each in separate bihārs, which were built by their Guru and named Dunta Bihār and Lalibana Bihār...Sunayasri's bihār is now called Yampi Bihār, and those of his disciples are called Kontibahi Bihār and Pinta Bihār. [3]

Regmi s comments of this period are:

"Dharmasvāmin's account testifies to the growing popularity of Vajrayana beliefs and esoteric practices, but it seems that pure Mahāyāna without esoteric features had not wholly lost ground...It also appears that there were still extant a few monasteries in Nepal where monks received shelter and food. But most of the old Vihāras had been deserted." [4]

The life of Mahayana Buddhism in the Valley was reactivated for a while by monks coming from India in the wake of the Muslim invasion in the 13th century A.D. But soon afterwards the influence of the Vajrayana Buddhism gained almost complete control and changed considerably the Buddhist way of life.

The Vihara type Bahil was built outside settlements and founded by a single patron, such as a king or a celebrated monk like Nirbanika Vanaprastha Bhikshu, who lived in celibacy. It was designed as a place for training, teaching, preaching epics and to give shelter and food for visiting monks.

As soon as the monks married, which was permitted in Vajrayana beliefs, they had to leave the Bahil and either found, or join, another type of Vihara known as the Bahal. Here the monks lived with their families as Grihastha Bhikshus. The system of founding a Sanga, which was a group of unrelated monks and their families, later changed, and it became necessary for all members of a Sanga to be of the same family.

With the growing popularity of Vajrayana beliefs, more and more Bahals had to be built. Around the original 18 main Bahals in Kathmandu, for example, about 90 Kacha or branch Bahals were founded, each of the main Bahals giving its name to the surrounding locality or Tol.

The main groups, which are still active Grihastha Bhikshus, are the Vajracharyas (mainly in Kathmandu) and the Shakyas (mainly in Patan).

With the decline of Buddhist beliefs and growing influence of Hinduism from the end of the 18th century, no new Viharas have been built of a similar description. Many of the buildings within the Viharas started to change their appearance and many of them were completely remodelled, leaving only a few today in their original form.

Examples

Bahil

The Bahil, which is built on a raised platform above street level, is a two-storeyed structure surrounding a sunken square courtyard, normally paved with square tiles.

Ground floor

Except for the doorway in the front facade, the ground floor is totally sealed off from the outside, and in this case the open porticos face inwards overlooking the courtyard only. Partitions, mostly in timber, adjacent to the doorway, suggest the possibility of a foyer. In front of these walls is the Phalacha. As in the Bahal the entrance is guarded by two idols, the one to the left of the door usually representing Mahankal, and the one to the right representing Ganesh. The main shrine is generally opposite the entrance and usually contains the image of Buddha Shakyamuni.

Two non-load bearing walls form a clearly defined passage around the shrine to accommodate an important ritual in the worshipping of gods. The shrine itself is a small windowless, quadrangular room with a door facing north. Besides the foyer and the shrine, there are no other spatial divisions on the ground floor. In a corner to the left of the entrance there is a wide, stone staircase, an unusual feature in a Newari building.

Upper floor

By means of a projecting balcony, which extends along all four sides of the courtyard, the hall on the upper floor is enlarged. This open plan hall is not subdivided by walls except in the south wing, where a "dark room" is built over the shrine on the ground floor. The external walls are pierced by either three or five windows, with the exception of the rear (south) wall, which has only four windows, the middle window behind the "dark room" being omitted. These windows, however, add little to the lighting of the hall, and appear to have been installed for aesthetic reasons only. The largest opening in the external wall of the upper floor is a door on the axis of the front facade, which leads to a wide balcony. Balconies of this sort are not found in other building types.

Roof

The roof construction comprises of a wide overhanging roof and the roof space is usually unused. A temple-like lantern or Gajur surmounts the Bahil shrine.

Facades

The facades, although symmetrical, are kept relatively plain. There are two blind windows flanking the entrance which are merely decorative. The walls consist of unpretentious brickwork and there are normally no specially designed bricks used. The practice of breaking up long walls with projecting sections, often found in other buildings, never happens in the Bahils.

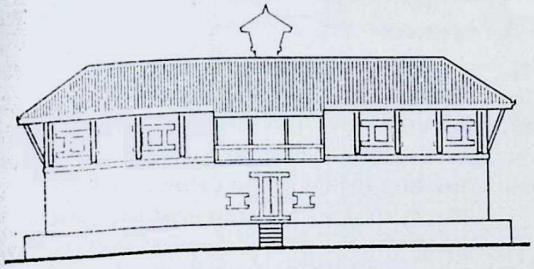
Example :

PINTU BAHIL

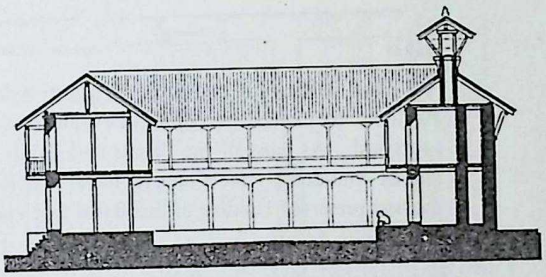
(Sanskrit name : Shri Gopichandra Mahavihara)

Location : Ikhachhen Tol (Huko Hiti),Patan

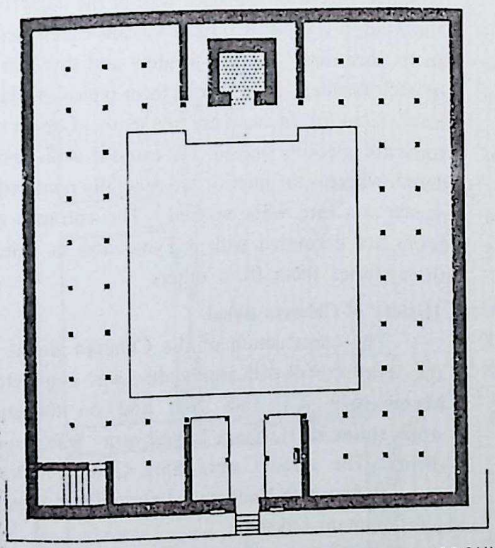
Founded : According to legend in the 12th century A.D. by Sunayashri Mishra. The existing building may well date prior to the 16th century A.D. Many additions and repairs were carried out during the 17th century A.D.



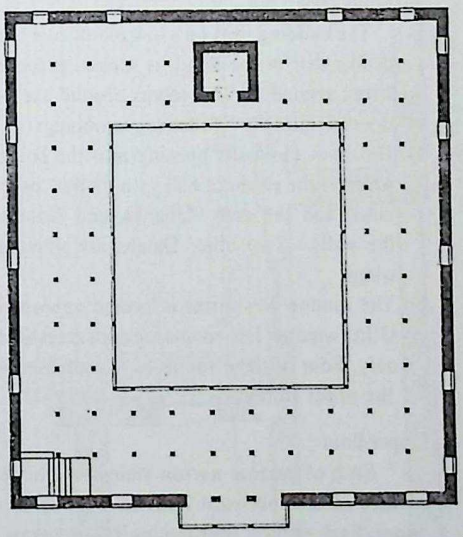
FRONT
ELEVATION



SECTION



GROUND
FLOOR



UPPER
FLOOR

16

PINTU BAHIL

Bahal

The Bahal is a two-storeyed court style building. Its floors are divided into different rooms overlooking the courtyard. As most of the Bahals and Bahils have been altered considerably the Chhusya Bahal was found to be the best preserved building of this Bahal type and is described here in detail :

Chhusya Bahal

Ground floor

The building rests on a low plinth-like base. The courtyard, like that of the Bahil, is sunken except for a narrow walkway around it. The rooms around the courtyard can be divided into the following groupings:

a) Dalans— the halls opening into the courtyard, one of which is the entrance hall with its two benches (Phalachas) and the gods Mahankal and Ganesh recessed in the walls. Two other Dalans are situated in the side wings.
b) The window less shrine is located opposite the entrance.
c) Other window less rooms are each accessible by one door only. Four of these rooms have staircases which lead to the upper storey.

Upper floor

Each of the four narrow staircases situated in the four corners of the courtyard leads to a group of three rooms above. Each of these four groups is a separate unit with no intercommunicating doors or passages. A bay-window over the entrance hall projects over the courtyard emphasising the room behind.

Roof

This space is left unused. Above the shrine, however, on the ridge of the roof, is a bell-shaped pinnacle known as the Gajur.

Facades

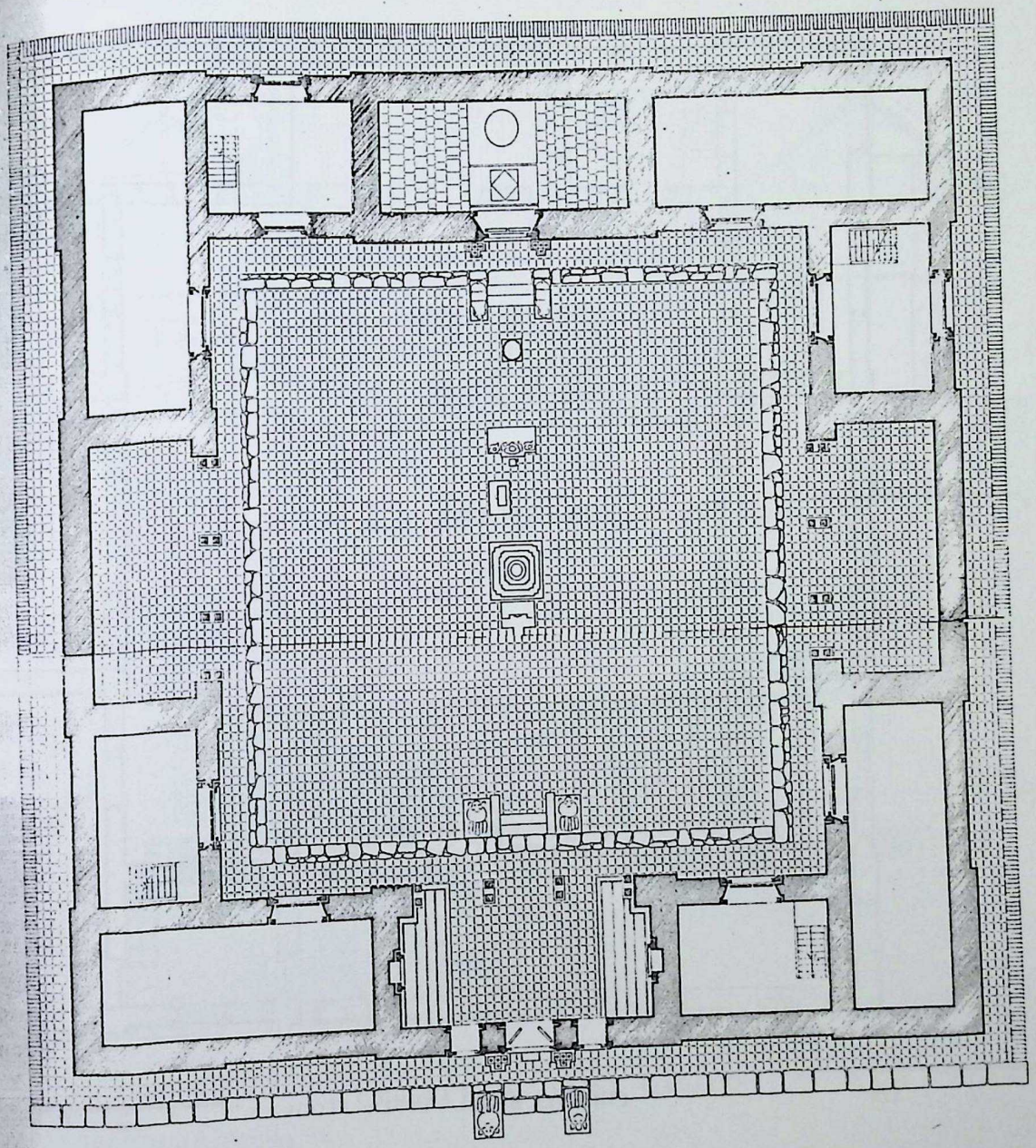
Perfect symmetry has been achieved by generally projecting the central and corner sections of all facades and by the placement of doors and windows. The sections created by these projections divide the exterior walls into five bays and the interior courtyard walls into three bays. The external walls of the ground floor have no windows except for two blind ornamental windows flanking the entrance door. Each section of the exterior and interior walls of the upper storey, however has a centrally placed window, except for the back wall of the dark room, where the window is omitted. Each window is designed according to its location. The bay-window and those in the centre of each facade, have a special form typical of Bahals. The bricks used for the walls are frequently of better quality and some are specially shaped. The exterior walls remain unrendered, whereas the interior are generally rendered with mud plaster and are white-washed. The entrance and shrine doors are decorated with a Tympanon or Torana which distinguishes them from others.

History of Chhusya Bahal

The construction of the Chhusya Bahal, located in the Jyatha Tol of Kathmandu, was completed on 14th March 1649 A.D. (NS 769) and on the same day the stone statue of Harihara Lokeshvara was installed in the shrine. The donors were Shri Gunajyoti Vajracharaya with his first wife Yadumani Lakshmi and also his second wife Helmani Lakshmi.

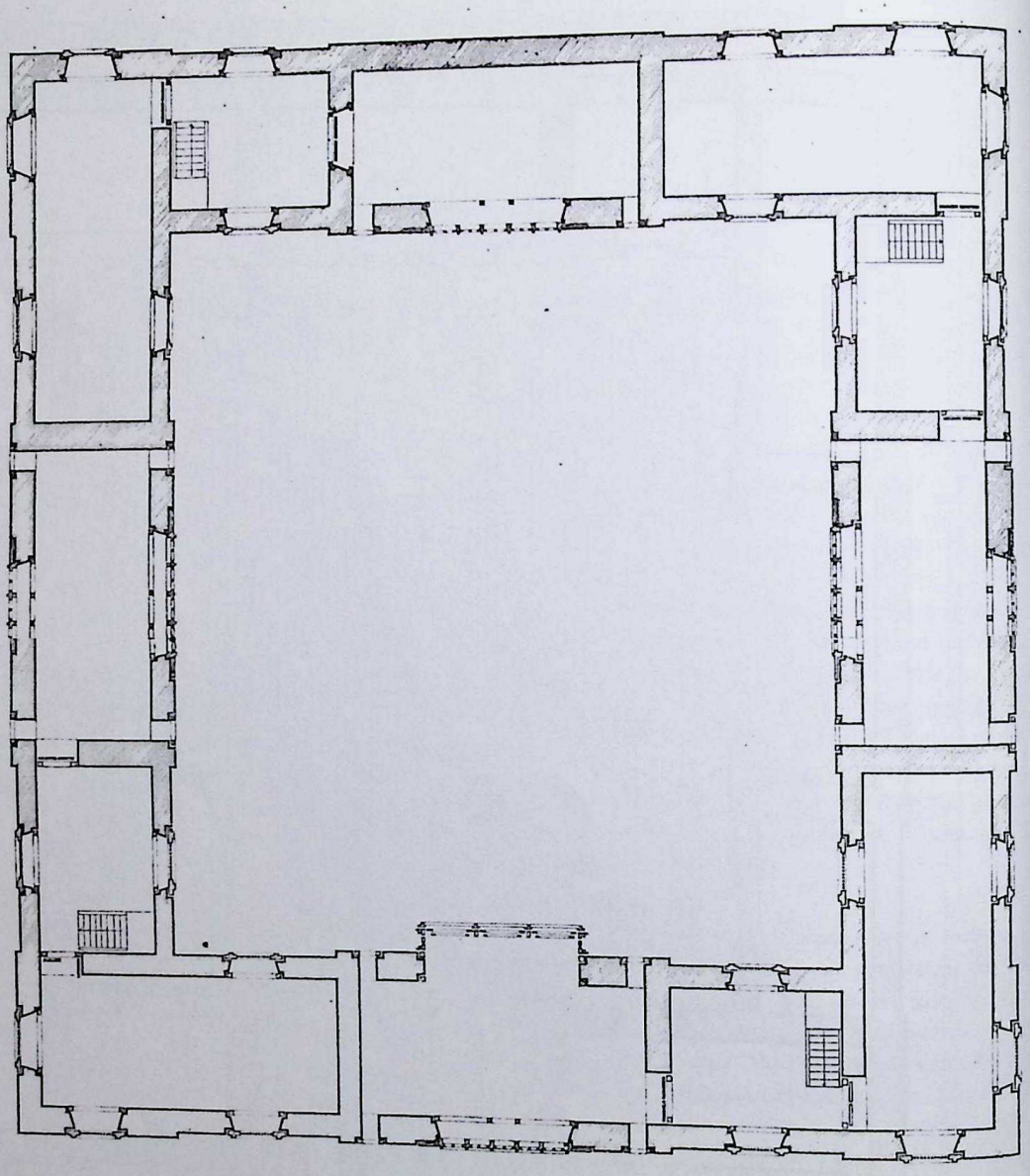
The Chhusya Bahal (sun-dried grain Bahal) with its Sanskrit name Gunakara Mahavihara, together with the Musya Bahal and Khwa Bahal, are part of one Sanga.

It was only in the year 1667 A. D. that Pratapa Malla was invited by Gunajyoti Vajracharya to inaugurate the Bahal. The Torana over the main entrance door, leading into the courtyard of the building, is dated 1673 A.D. (NS 793).

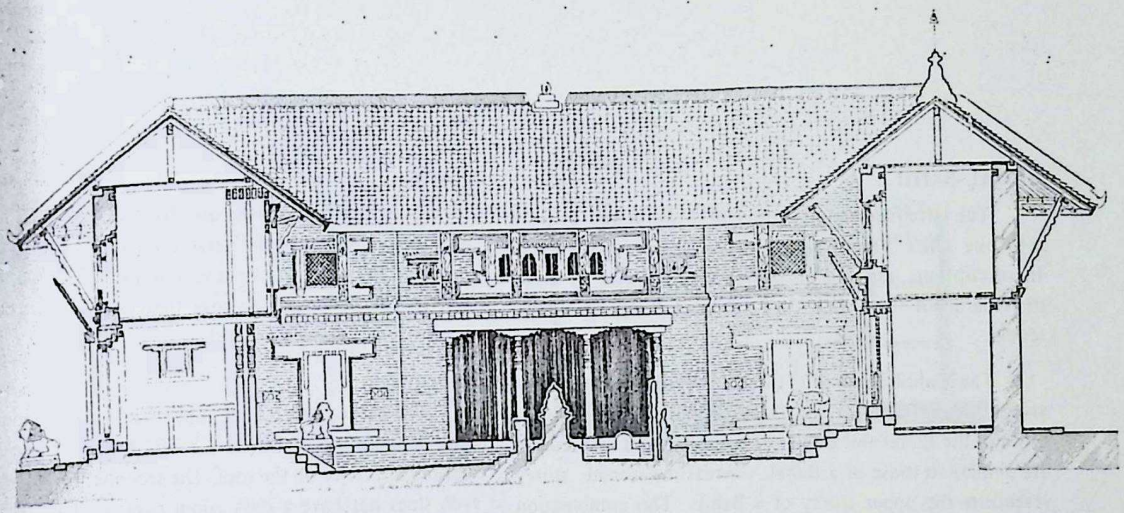


17a CHHUSYA BAHAL GROUND FLOOR

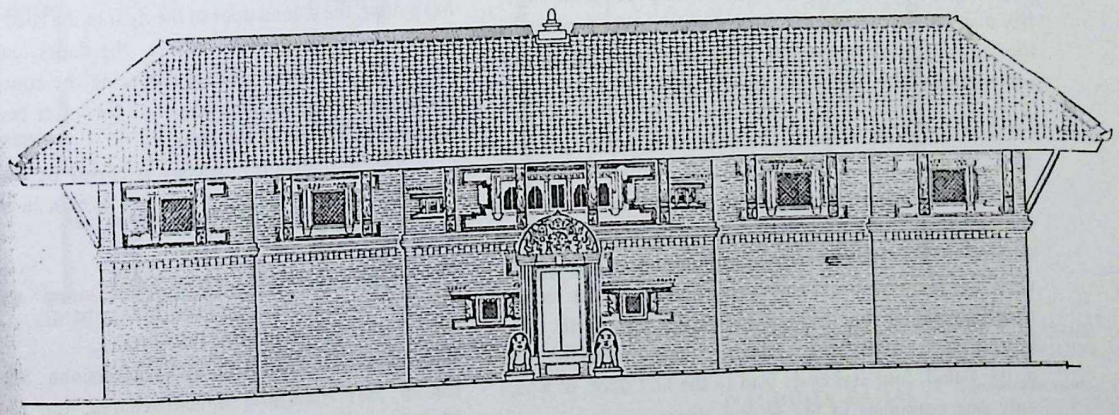
M 1 2 3 4 5



17b CHHUSYA BAHAL UPPER FLOOR M 1 2 3 4 5



17c CHHUSYA BAHAL SECTION M 1 2 3 4 5



17d CHHUSYA BAHAL FRONT ELEVATION M 1 2 3 4 5

BAHAL-BAHIL

The infrequent combination of a Bahal and a Bahil into one single Vihara type I shall call here Bahal-Bahil. In inscriptions and reports they are referred to as Bahal or Vihara but form their own group of Buddhist monasteries.

The Bahal-Bahil is a three storeyed structure built around a quadrangular courtyard of similar dimensions to those of the Bahal and Bahil. The ground and first storeys are similar to those of a Bahal, whereas the second storey resembles the upper storey of a Bahil. This combination of two building concepts has been achieved without the need for sacrificing any essential part of either style.

Example :

The Nauddha Kacha Bahal (Kacha = branch) stands on a high plinth, and like other Bahals has a paved sunken courtyard with a walkway around it. The building is enclosed on three sides. The fourth wing facing the street has a unique facade as the north facing shrine is centrally located on this elevation and, therefore, forces the narrow entrance corridor to be set to one side.

Ground floor

All the rooms on the ground floor are accessible from the courtyard. As there was only a limited site available it precluded a symmetrical room arrangement. In this case, the main shrine is facing eastwards and the second, lesser shrine, in the front wing, faces the north. The central rooms of the two remaining wings are Dalans. As in the Bahal, four staircases lead to the first floor, of which only one continues to the second storey.

First floor

The first floor rooms are divided into four groups. With the exception of the dark room above the shrine, all rooms of the main facade have a window overlooking the street. The bay-window above the courtyard entrance in this instance has been omitted.

Second floor

The entire second floor consists of a colonnaded hall. Four columns, above the dark room over the main shrine, support the Gajur on the roof. The secondary shrine, however, does not have a dark room over it. The open plan hall is extended over the courtyard to form a narrow balcony. The roof space is again unused.

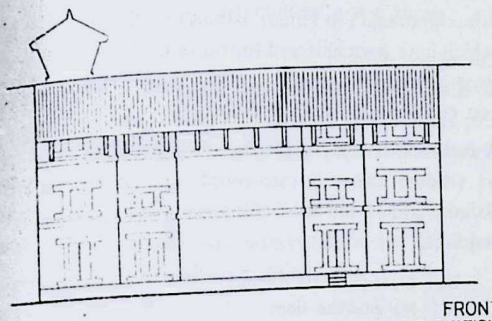
Facades

As in the Bahal, the front facade is divided into five sections. The middle section has no window or door as the shrine is behind it. Each of the four flanking sections has a door, the second door to the right in the road elevation being the main entrance. Above the doors, each upper storey has a window. The walls facing the courtyard are divided into three sections which, on the lower two storeys, are copies of those of the Bahal.

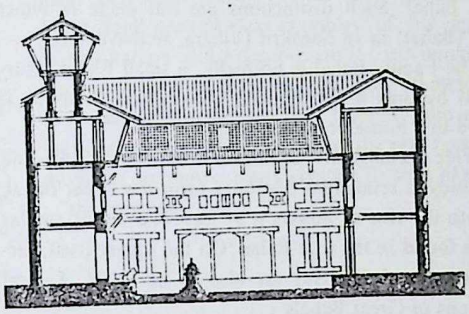
The second storey balcony is closed by fine lattice-work similar to a window. Only one section in the centre of each balcony can be opened.

The History of Nauddha Kacha Bahal

(Sanskrit name : Shri Derdutta Mahavihara)
Location : Nauddha Tol, Patan
Founded : 1640 A.D. by Shri Dersinha Shakya, the son of Shri Abhayaraj Bauddhacharya, the founder of Mahabauddha temple in Patan.



FRONT ELEVATION



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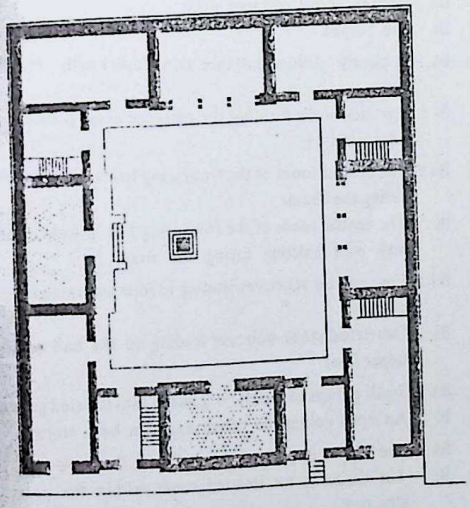
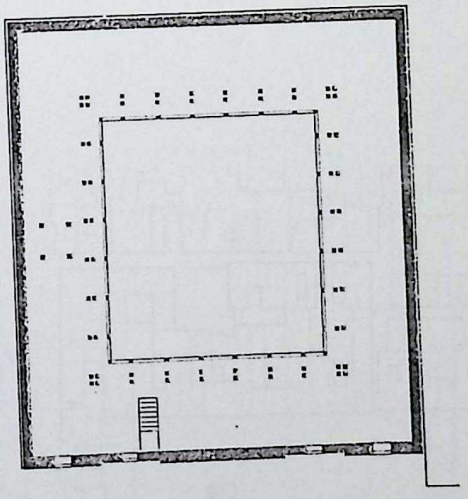


GROUND FLOOR



SECOND FLOOR

NAUDDHA BAHAL

M 5

18

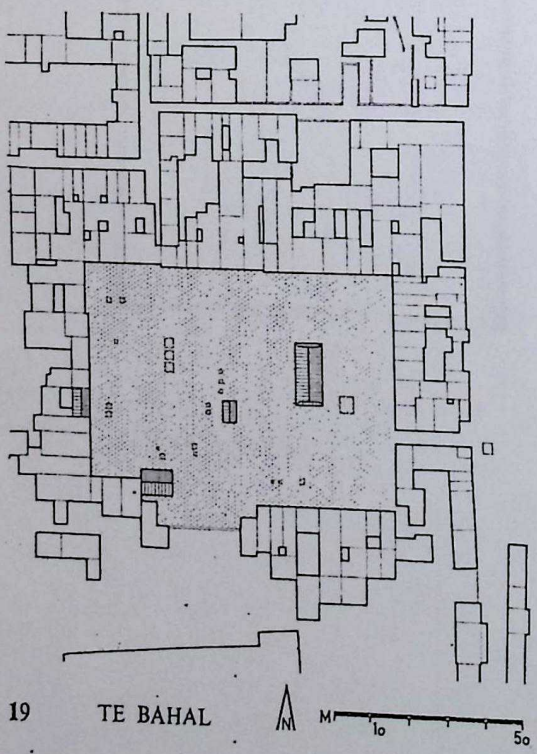
Other types of Viharas

Besides these three (Bahal, Bahil, Bahal-Bahil) complexes with distinct common features, three further types are to be found, which for the purposes of this book are referred to as the Family Bahal, the Temple Bahal and the Great Bahal. Such distinctions are not made in either Nepali (Bahal) or in Sanskrit (Vihara, Mahavihara).

The Family Bahal is normally a small Chauk, surrounded by only a few houses. Usually a small shrine is attached to a house or garden wall.

Wide rectangular squares surrounded by two and three-storeyed residential dwellings form the Great Bahal. Built into the row of houses is at least one shrine, similar to those found in the true Bahal. On the square itself, further shrines and Chaityas are also to be found. Typical dimensions of Great Bahals .

Yatka Bahal	—	about 47 m x 47 m
Itum Bahal	—	about 75 m x 22 m
Te Bahal	—	about 80 m x 50 m



19 TE BAHAL

In the centre of a Temple Bahal stands an important temple around which residential houses are grouped to form a square (i. e. Seto Macchindranath in Kathmandu). Otherwise the temple is situated in a large open space enclosed mainly by resthouses and boundary walls (Rato Macchindranath in Patan). Bahals and Bahals with shrines which have been enlarged to temple like high structures are generally variations of a traditional building but these do not constitute a separate type.

A comparative study of the Bahal and the Bahil

Some important structural differences between the Bahal (Ba) and the Bahil (Bi) are summarized in the following list :

Ba : Lions guard the entrance
Bi : No guardian lions

Ba : One low plinth-step surround the building externally
Bi : At least one high plinth-step surrounds the building externally

Ba : Torana above entrance door
Bi : No Torana

Ba : A clearly defined entrance area (foyer) with Phalachas
Bi : Partition walls forming the entrance area; possibly a later addition

Ba : The central room of the front wing has a bay-window facing the chauk
Bi : The central room of the front wing has a wide doorway with balcony facing the road

Ba : Four narrow staircases leading to four separate groups of rooms
Bi : One broad stone staircase leading to the hall of the upper floor

Ba : Small groups of rooms organized into isolated groups
Bi : An open colonnade construction in both storeys

Ba : The shrine is part of the building structure
Bi : The shrine is an isolated room within the portico structure

Ba : Religious services are held only in the small shrine
Bi : Religious services are held within the shrine as well as processing around the shrine, in the case of a mass Puja

Ba : A bell-shaped pinnacle or Gajur on the roof directly above the shrine
Bi : A temple-like lantern above the shrine

The ratio of Bahals to Bahils is roughly 10 : 1

Patan	:	140 Bahals and 15 Bahils
Kathmandu	:	81 Bahals and 12 Bahils
Bhadgaun	:	20 Bahals and 2 Bahils

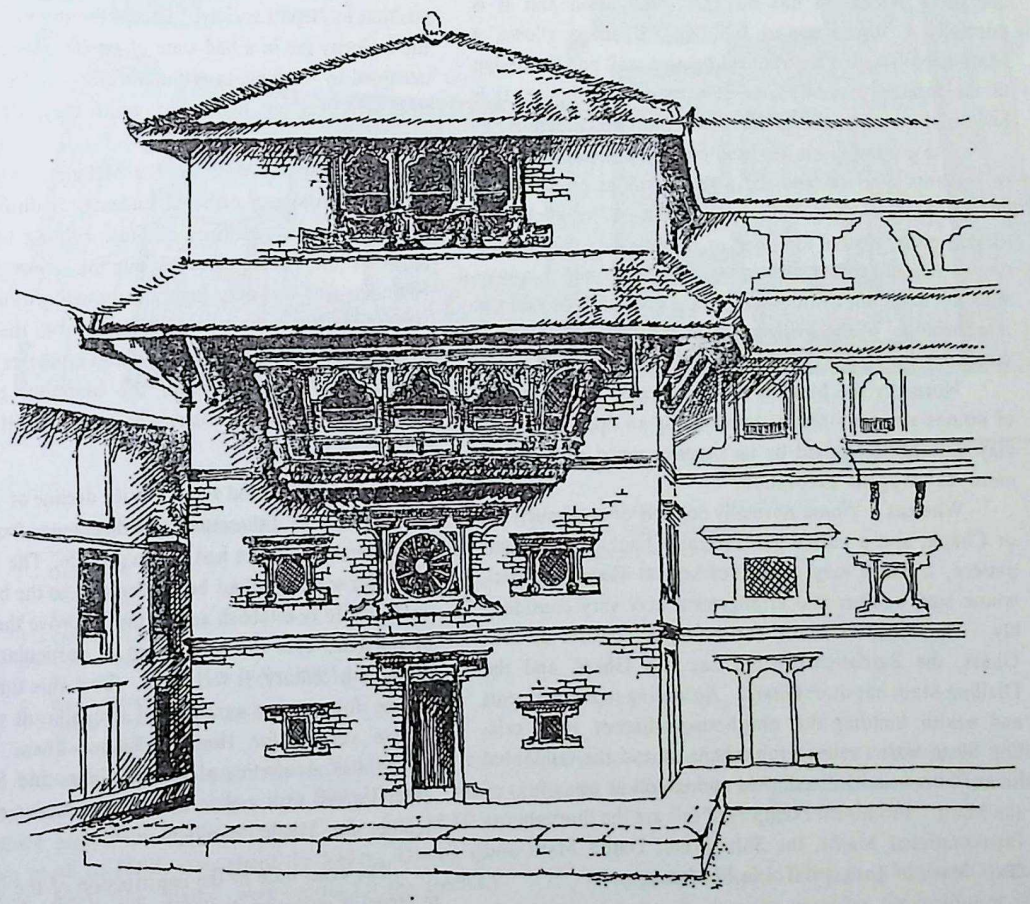
Till now, the most accurate list of Viharas is the one prepared by Mr. Hemraj Shakya, "Nepal Bauddha Vihara", and lists for Patan 167 Viharas, for Kathmandu 120 Viharas and for Bhadgaun 24 Viharas. Of this selection several are not located within the cities'limits, which is the reason why the total number on the Shakya list does not correspond with the number given above.

Only a very few Bahals still provide shelter for celibate nuns and monks, whereas the Bahils house mainly primary schools. But the majority of the Viharas still existing today have been either extensively modified for residential purposes, have fallen into disrepair or have become unrecognisable. New Viharas are built from time to time nowadays, but are very different from the old ones and mainly boast of only one shrine.

Further comparisons reveal that :

No Bahal is to be found outside the limits of the city cores. Many Bahils still today lie outside the city and are enclosed by surrounding residential houses.

Where Bahils are found within the city, the Tols around them bear their names. Bahils such as Cha Bahil and Maru Bahil provide clear examples of the separation of living quarters and assembly areas : surrounding the quadrangular Bahil at a distance of about 10 metres, is a row of residential dwellings. The facades and entrances of the houses face the Bahil, whereas the rear facades of these dwellings are mostly blank giving a fortress like appearance the complex.



CHAPTER V

THE HINDU PRIEST HOUSE

THE HINDU PRIEST HOUSE

Introduction

The Nepali form of the Hindu priest house or Math, is clearly distinct from the free standing Buddhist monastery which is bound by specific rules such as the form of a square and mainly a two storeyed courtyard building. The design of a Math, its location, orientation and its internal planning correspond to that of a standard dwelling house.

Larger Maths generally comprise of several smaller house units (Ghars), centred, where possible around a courtyard. A Math has no fixed orientation and it is normally a three-storeyed building. If space allows, a Math is built with a central load bearing wall and the design of the facade resembles that of a residential house. It is not usual for shrines to be located in any fixed location.

The ground floors are used generally as stables, stores or servants' quarters and the upper floors as grain stores, guest rooms, meeting halls or bedrooms. The kitchen is located either on the top floor or in the attic . The facade reveals a symmetrical arrangement of doors and windows with the main door in the centre of a ground floor and the large window of the living room in the centre of the third storey.

Normally the Math is fully integrated into a terrace of houses along a street or overlooking an open space and may only be recognised by its superior wood carving and more extravagant decoration.

Whereas a Vihara normally consists of one courtyard or Chauk, and a palace has several Chauks, of the same pattern, a Math may consist of several Ghars (houses), whose size number and arrangement may vary considerably. The Pujahari Math, for example, consists of four Ghars, the Bardalighar Math has two Ghars, and the Djalling Math has three Ghars. According to requirements and wealth, building sites and houses adjacent to an existing Math were required for expansion and the residential houses were usually demolished and rebuilt as new wings of the Math. Prominent examples of this are the three almost interconnected Maths, the Sithu Math, Dathu Math and Taja Math of Tachapal Tol in Bhadgaun.

Depending on its wealth and influence a Math could found branch Maths for whose upkeep it was also responsible. Resthouses, as well as temples, were built by the Maths and priests were employed by them to serve in the temples. Recent research has up to now established the existence of 17 Maths in the three cities of the Valley, and a similar number in the surrounding villages. This excludes the numerous branch Maths, whose exact number is still under investigation, but which is certain to exceed that of the main Maths.

The biggest concentration of Maths is located around the Dattatreya temple in the Tachapal Tol of eastern Bhadgaun. From a total of 12 Maths, 7 main Maths and 2 branch Maths are found here.

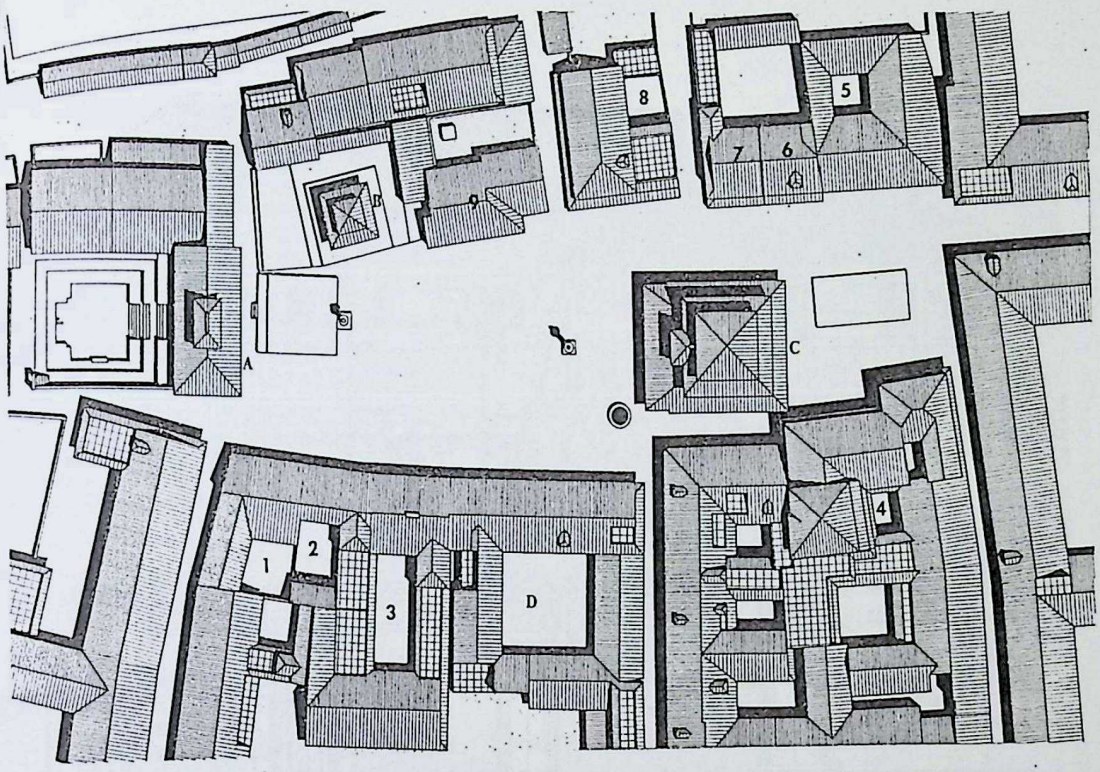
Today, however, the Maths have lost their pre-eminent position in Nepali society. Except for the Pujahari Math, the majority are in a bad state of repair and are no longer occupied by the families of the Mahantas. They have now lost their religious significance which they, along with the Maths, once possessed.

The head of a Math was the Mahanta, who, in a monastic environment, gathered students, Sadhus and Gurus around him. The majority of those coming to shelter, or study at the Math, came as pilgrims from India. The Mahanta was not only highly respected within the Math itself, but also in the outside community to the extent that even kings recognised his position and ministers had to bow before him. Prior to his death the Mahanta chose a successor from the best scholars whom he himself had taught.

History

During the period which saw the decline of Buddhism in India, due to disharmony and divergence from the original dogma, Hinduism had its renaissance. The Brahmans, who for some time had been relegated to the background were able to re-establish and further improve their position of influence over the people, and in particular the rulers, by the 8th century. It was also about this time that rest houses for pilgrims were erected at significant sites of well known centres for Hindu religion. These resthouses, served also as meeting places for Gurus and Sadhus and other learned men and in a short time became important centres for Hindu learning.

The exact date of the construction of the first Maths in Nepal is unknown, but it can be assumed that the basic plan of the still existing Maths were not built much before the mid-fourteenth century, when Jayasthiti Malla introduced decisive reforms in favour of Hinduism. It appears however, that the Maths still existing in the Kathmandu Valley today were constructed between the 16th and 18th centuries. The Viharas are, therefore, considerably older than the Maths.



20 TACHAPAL TOL, BHADGAUN

M 5 10 20

V—1 Siteplan Tachapal Tol, Bhadgaun
1 — Sithu Math
2 — Dathu Math
3 — Taja Math
4 — Pujahari Math
5 — Chikanphale Math
6 — Godavari Math
7 — Bardali Ghar (Branch of the Pujahari Math)
8 — Purano Chota Math
9 — Jangam Math (Branch of the Jangam Math, Taumadi Tol, Bhadgaun)

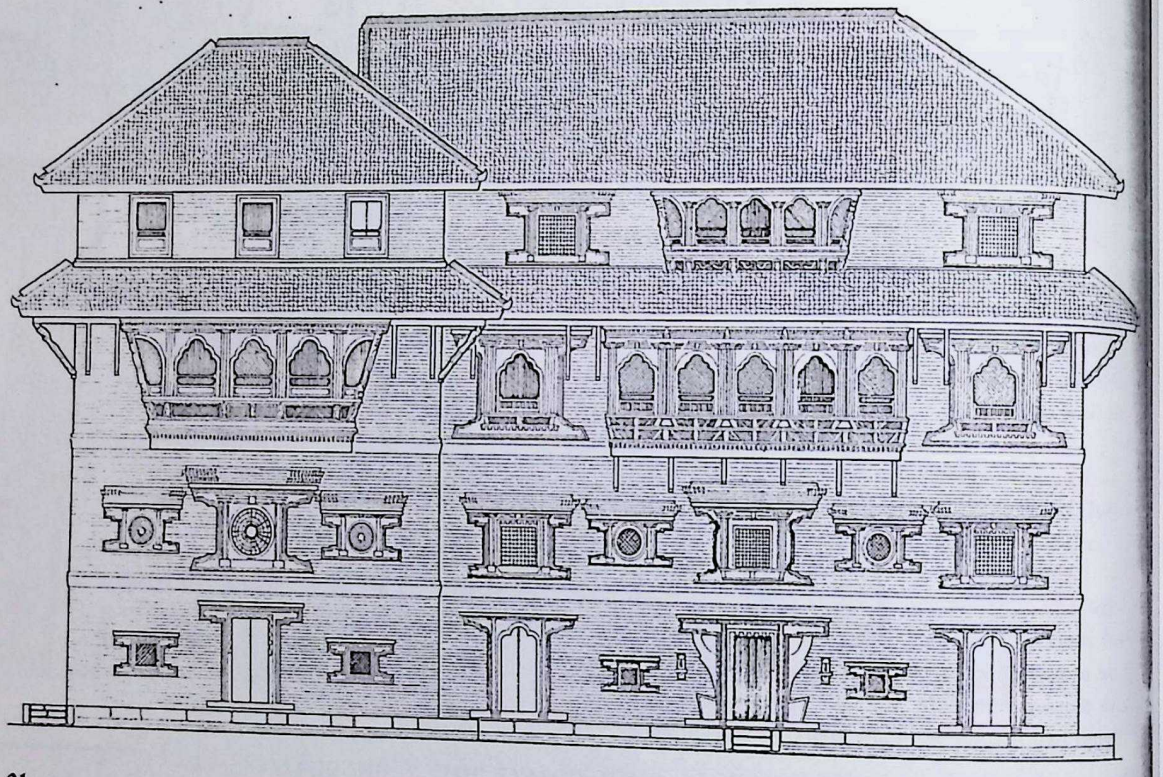
A — Bhimsen Temple
B — Lakshmi Narayan Temple
C — Dattatreya Temple (Sattal)
D — Vanalayku (Forest Palace)

Although there are only about 30 Maths in the Valley, compared with more than 300 Viharas, their influence grew with the fostering and spreading of Hinduism in all its forms throughout the Valley. During the Middle Ages, the Maths were centres for the teaching and learning of Hindu philosophy and for the study of appropriate manuscripts.

Today, in Bhadgaun alone, twelve main Maths and their branch Maths are still in existence, in Patan five and in Kathmandu only one has so far been identified. This suggests that Hinduism was most influential in Bhadgaun, a fact further borne out by the number of Buddhist Viharas in each of the three cities : Bhadgaun with 22 Viharas, has the fewest while Kathmandu has 120 and Patan 167.

Nevertheless despite the strong support Hinduism received during the last few centuries, the institution of the Math system seems to have slowly lost its importance and is only playing a very minor role in the religious life of the populace.

As the Pujahari Math is the largest and probably also the most important of all Maths, a more detailed description is given below.

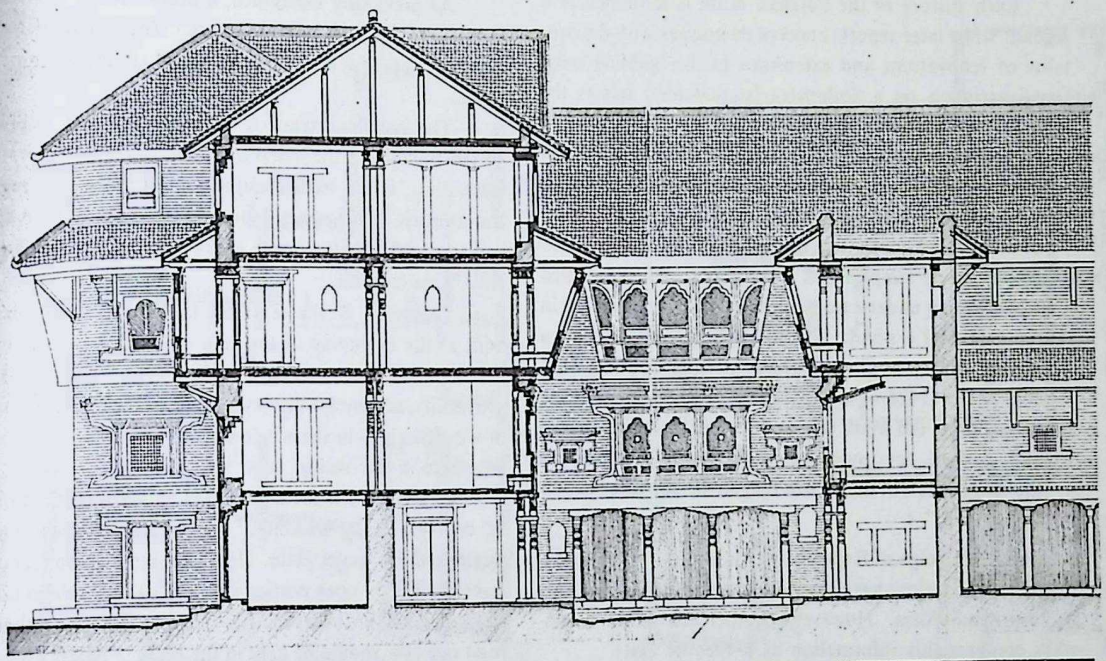


21 PUJAHARI MATH, FRONT ELEVATION M 1 2 3 4 5

THE PUJAHARI MATH

The close association with the important Dattatreya temple has, from the outset, placed the Pujahari Math in an exceptional position among the Maths. This importance is also reflected upon the Mahanta who holds the title Pir Mahanta (meaning Mahanta endowed with religious powers of special significance). During the Middle Ages, the Pujahari Math was renowned as a centre of Hindu learning, including the study of Indian and Tibetan herbs and medicines. As a result of its importance and the attention it attracted, the Math became relatively wealthy. Besides the income from its large tenure of land it could rely, among other donations, upon an annual donation from Tibet consisting of one Tola (12 gms) of gold, one Tola of silver, one horse, one carpet, 365 Okhar (special kind of dried fruit) and 216 rupees. Except for an annual nominal tax of one hundred and fifty rupees, the Mahantas were formerly allowed to manage their property freely, and could spend their income as they wished, either for their personal use or for religious purposes such as festivities, alms, food and shelter for pilgrims, or for the construction and maintenance of branch Maths and other buildings.

Since the foundation of the Government controlled Guthi Sansthan around 1967, which assumed control over most of the temple property including Math property, the income of those who managed individual properties was also reorganised. Land was redistributed to the farmers who tilled it and they were now only required to pay a small percentage of their yield as rent to the Guthi Sansthan in return for their tenures. Apparently this lowered the income of the landowners to such an extent, that they were no longer able to maintain their buildings. However, before this decisive development the Pujahari Math spent much of its income on the building and care of eight branch Maths, at least four resthouses (Dharmashalas) and twenty-



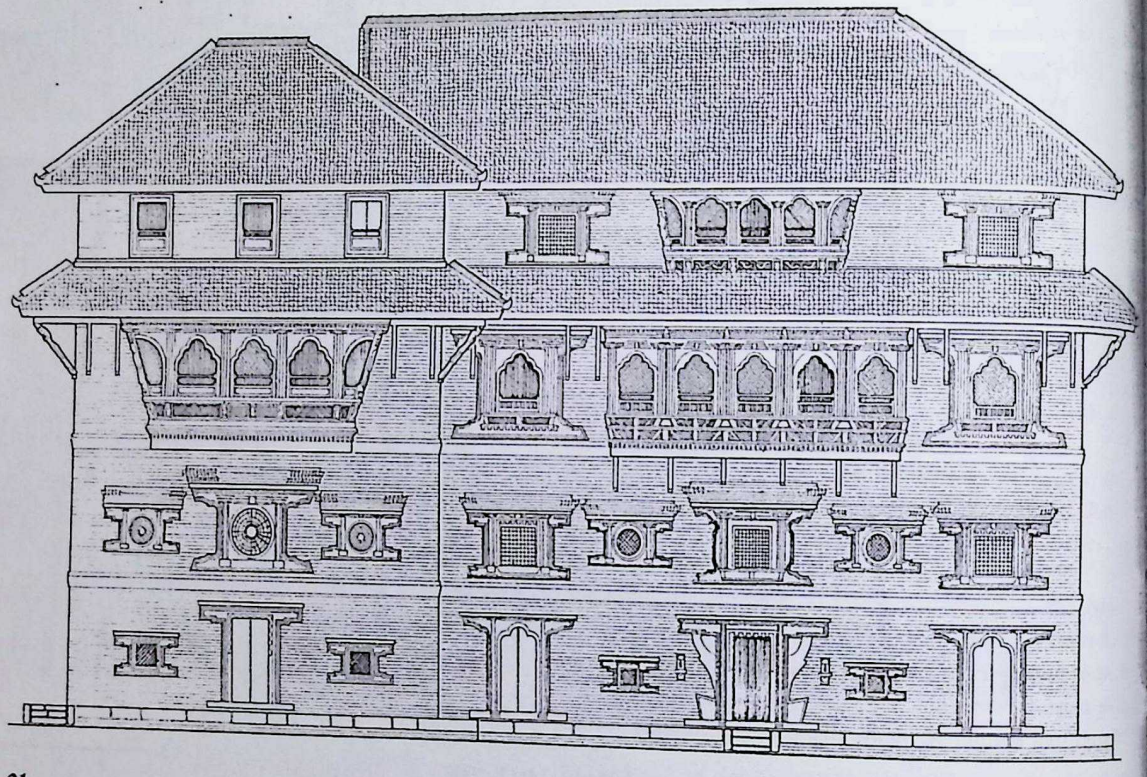
22 PUJAHARI MATH LONGITUDINAL SECTION M 1 2 3 4 5

nine small shrines distributed throughout the Valley. There follows a list of its branch Maths with the number of Ghars of which they consist:

Houses	Name of Math	Location
4	Pujahari Math	Bhadgaun
2	Bardali Math	Bhadgaun
2	Lokeshvar Mahadev Math (Sali Ganesh Math)	Bhadgaun
1	Lokeshvar Mahadev Math	Jitpur
1	Lokeshvar Mahadev Math (Takal Math)	Takal
2	Lompatha Math	Bansbari
2	Suphaleshvar Math	Jaling
1	Di Math	Jaling
2	Buvaneshvar Math	Panauti

Since the beginning of the 20th century, the resident Mahantas have been allowed to marry, which brought about a rapid change in their way of life. In the case of the Mahantas of the Pujahari Math, this has caused a change to a rather secular lifestyle, and, together with the loss of property, has meant that the former glory of the Pujahari Math and its Mahanta has been eclipsed. The building was nearing complete collapse and only a last minute effort in 1973 saved it from destruction. The Mahanta had moved to a modern building in Kathmandu and practically relinquished his duties as Mahanta of the Math, though he still retains the title and privileges connected with it.

Only during the Shivaratri festival, in spring, when thousands of Indian pilgrims visit firstly Pashupatinath and afterwards the Dattatreya temple, has the Math functioned to some extent in recent times by providing shelter for a number of male pilgrims. (Female pilgrims are not permitted to stay overnight). Sadly, both this and other remaining functions are also disappearing. However, regular worship at the different shrines within the Math is still performed by two Pujaris, who are selected from a group of Brahmans or Sannyasis (ascetics), but they receive no special training.



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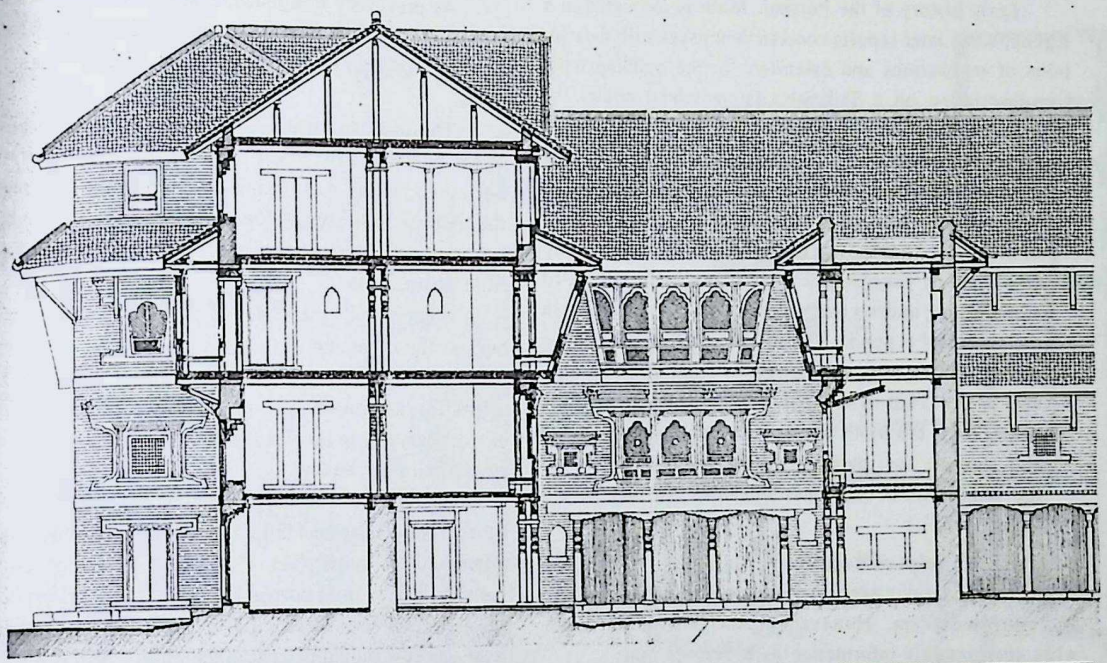

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History of the Pujahari Math

Early history of the Pujahari Math is recounted in a legend, while later reports concern themselves with descriptions of renovations and extensions to the building only. One inscription on a Shilapatra (stone-tablet) relates the legendary foundation of the Math :

> "The monastery was founded by Gosain Guru Baksha Giri, a mendicant monk from Mahuraghar in India, who returned from a pilgrimage to Tibet with a treasury of money and gold which he devoted to the construction of numerous temples and monasteries. He later died while resting under a tree which was on a small island in the centre of a pond. On this spot his pupils built a shrine which was later enlarged by King Yakshaprakasha Malla (1428—1482 A.D.) of Bhadgaun. At the same time the Math was built, which was consecrated and opened for public Puja on the twelfth day of the bright half of the month Falgun in the year NS 600 (A.D. 1480)". 1

During the reign of Raja Vishva Malla (1547-1560 A.D.) intensive renovations were carried out to restore the building to its original form. However, another inscription somewhat confuses this information as it records that:

> "Raja Biswa Malla... built a three-storeyed temple of Dattātrēya in Tachapāl; and having assigned lands for supporting the daily worship of the deity, he made it over to Sannyāsīs, for whose residence he built a matha". 2

There is convincing evidence that suggests this Math to be in fact the Pujahari Math, which was enlarged or remodelled along with the already existing Dattatreya temple.

During the time of the Mahanta Kripala Giri and Loknatha Giri further repairs and extensions were undertaken. Under Kailasha Giri the Math was only partially rebuilt when it was severely damaged by the earthquake of 1934. Then in 1973, with the assistance of German Aid the building was renovated with the deliberate aim of restoring it to its original condition, while at the same time instituting alterations necessary for future use of the building. This is a reflection of the continuous changes which the Pujahari Math and the nearby Dattatreya temple have undergone.

Although, in its present use as office of the Bhaktapur Development Programme, other than for the principal room and the shrines, there is now no distinction made between the former room uses. But the building is now nevertheless serving a useful purpose.

Structural Description

As previously mentioned, a Math usually consists of a combination of several Ghars. The Pujahari Math comprises of four such Ghars grouped around three courtyards.

The small courtyard A at the north-eastern corner of the building is the oldest and, due to many repairs and alterations, is the most changed. During the last repairs the staircase to the upper floors was removed and the stone well shut off. Aesthetically speaking, this courtyard is of little artistic value.

Courtyard B, the centre of the Math, was probably built at the beginning of the 18th century and is the most functional of the courtyards. It is also the most striking artistically, as here are displayed some of the finest examples of woodcarvings in the windows and the posts to be found anywhere in the Valley.

Courtyard C is the largest, and most likely the domestic courtyard. Its buildings are clearly of most recent origin and are quite plain. Until the most recent renovations in 1973, an open portico was used as a stable to house cows since it is believed, for religious reasons, that at least one cow should be kept in the Math. A less obvious, but equally important feature of this courtyard is a corridor leading in an easterly direction to a narrow lane, through which the bodies of those who have died while staying in the Math are carried to the Ghat for cremation.

The water supply for the Puja comes from the well in the courtyard A, whereas water for drinking and washing is obtained from a well in courtyard C. There is no specific latrine.

Utilisation of space on the different floors is essentially similar to that of ordinary dwellings, with the ground floor housing stables, stores, servants quarters and guard rooms as well as two Shiva shrines and rooms for performing Puja. The first and second floors contain living rooms, guest rooms and bedrooms and some storage space, whereas the third floor has a private shrine and kitchen.

All exterior walls (those facing the street and courtyards) are constructed of Chikan Appa, a very smooth, highly polished and sharp edged brick used on more elaborate buildings. Interior walls are of simple, basic brickwork.

The ornately carved central door of the western part of the northern wing provides access through an obliquely angled narrow corridor to courtyard B, from which all other parts of the building can be reached. Doorways lead to courtyard A and C, and a cramped staircase leads to the upper floors. The Dalans (open porticos), used as

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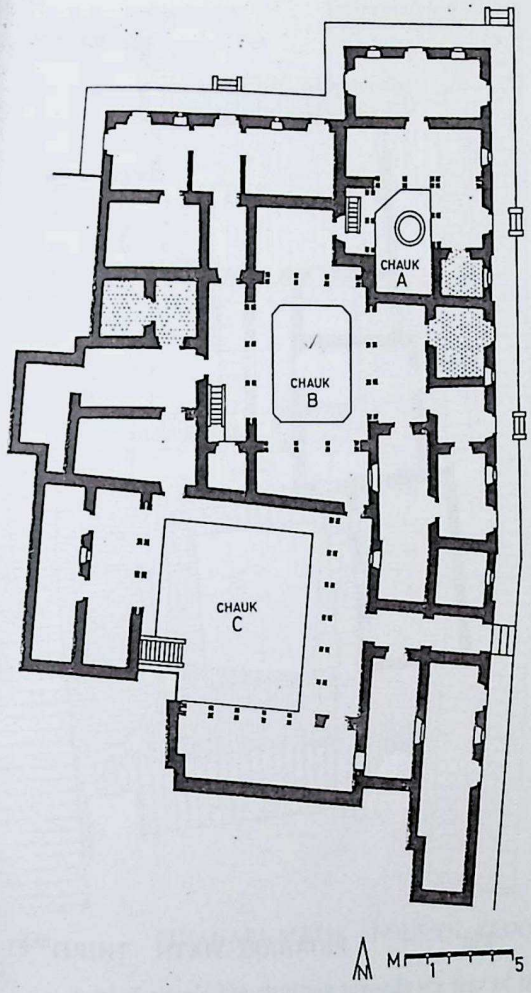
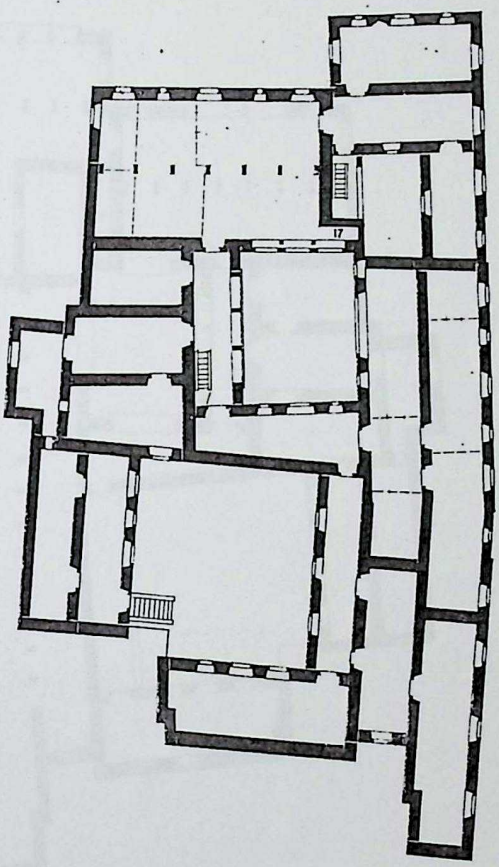


23a PUJAHARI MATH, GROUND FLOOR



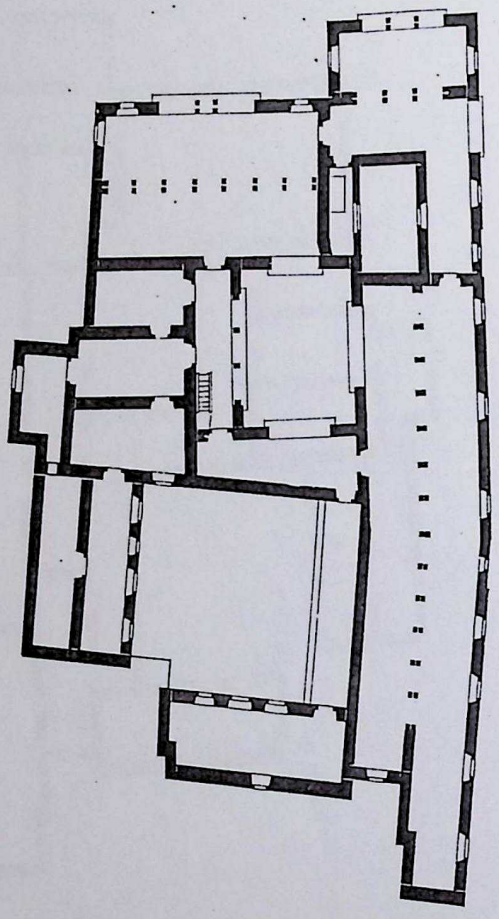
23b PUJAHARI MATH FIRST FLOOR

corridors, rest areas, meeting places, stables, guardhouses and for threshing grain, have been paved with smooth square tiles. The shrines, on the other hand, are paved with stone slabs, while all other rooms have earthen floors.

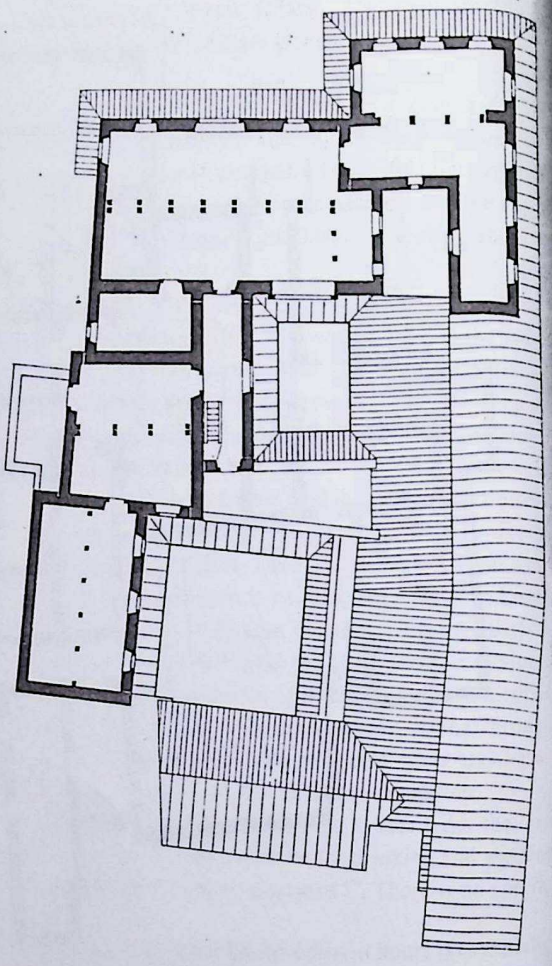
To enable gods and spirits to enter the Math, even when the doors are bolted, two narrow slits (Balupwas or Nasapwas) are provided at either side of the entrance door. In the case of the Pujahari Math, the Palupwas are decorated on the outside with wood carvings. The remaining ground floor doors mainly serve a decorative rather than a practical function and are seldom used.

The most important and most beautiful room in the Pujahari Math is located on the first floor of the northern wing. It serves as the reception and living room of the Pir Mahanta. The walls and ceiling are panelled and the floor is boarded. The ceiling and walls were apparently once brightly painted, as traces of colour are still to be seen.

With the exception of the principal room, the walls of the remaining rooms are plastered with a mixture of mud, cow dung and straw, which is then white washed. The wooden elements such as windows, doors, beams, lintels and posts are left unpainted.



23c PUJAHARI MATH SECOND FLOOR

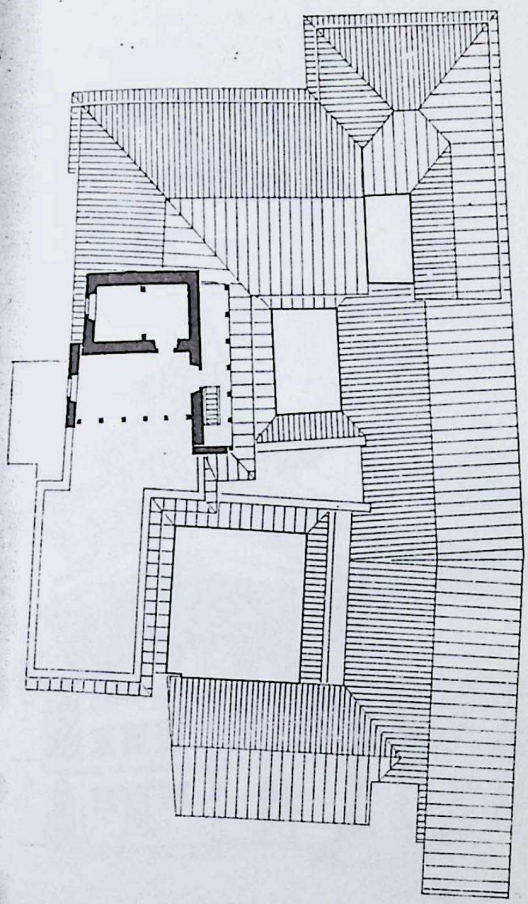


23d PUJAHARI MATH THIRD FLOOR

The central walls of the ground and first floors of the main building are replaced on the second floor by a double row of pillars which creates a broad, but low hall.

The main room of the second floor was also used as the assembly place of the twelve Mahantas of Bhadgaun and still displays white cushions on a bench by the large window, to represent the throne of the Pir Mahanta Guru Baksha Giri.

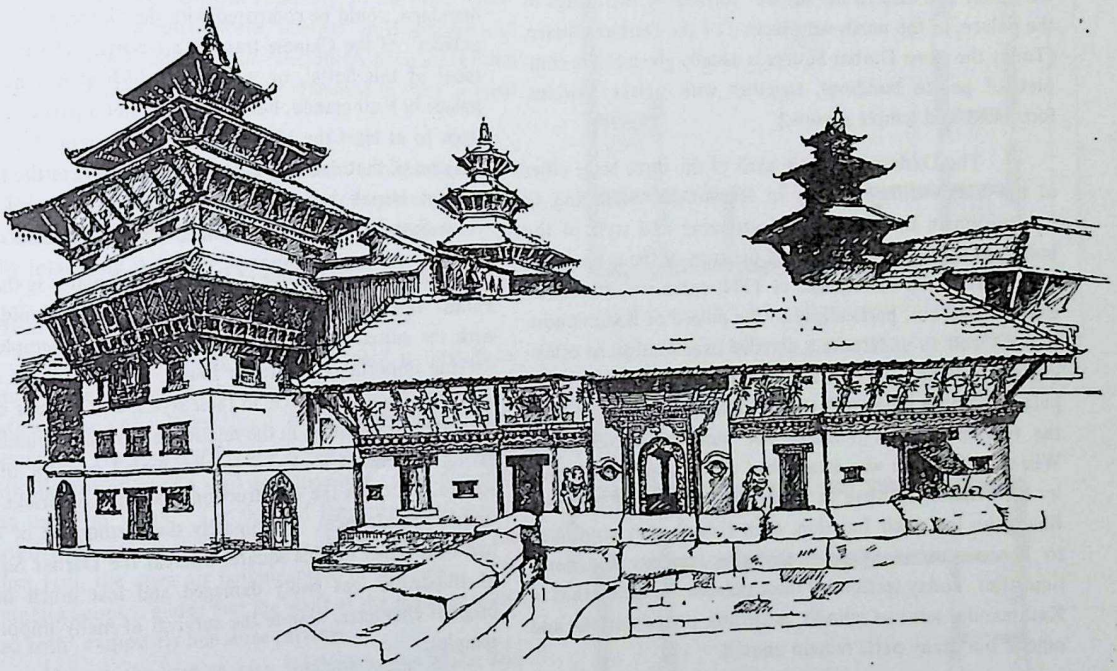
The greater part of the third storey, which was used for cooking and related activities, collapsed during the earthquake of 1934 after which only a few rooms were rebuilt. During the 1971/72 renovation all rooms were remodelled to their original style similar to that of the rooms of the second storey.



23e PUJAHARI MATH FOURTH FLOOR

A small temple-like structure towards the rear of the building and at roof level was the place of worship for the Mahanta.

Shrines and the dark rooms above them were an important consideration in space allocation as nobody was permitted to step on or walk above any god. Therefore, the rooms of the Math, like those in other temples, which are located above shrines, have been kept locked. Through lack of supervision and relaxation of traditions, this rule is no longer rigidly enforced as the dark rooms above the Shiva shrines in the Math are now accessible. Similarly, the rooms above the Ghatastapana room and shrine housing the Goddess Kali are no longer sacred and are used for several different purposes.



CHAPTER VI

THE ROYAL PALACE

THE ROYAL PALACE

Introduction

Layku is the old Newari term for the word "Palace" and refers only to palace buildings. Large squares and temple groups surrounding the palaces are named after the various Tols in which they are situated, the bazaar streets which they adjoin, or take their name from important buildings or sections of buildings. For instance, in Kathmandu the name Hanuman Dhoka refers not only to the Hanuman gate of the palace, but to the palace (Nep.: Darbar) itself and also to the square formed by two wings of the palace, in the north-west section of the Darbar Square. (Today the name Darbar Square is usually given to the complex of palace buildings, together with palace gardens. forecourts and temple groups.)

The Darbar Square in each of the three large cities of the Valley differs greatly in appearance, according to its position in the city and the grouping and style of the buildings in it. Furthermore, at the turn of the century, as well as after the earthquake of 1934, extensive alterations were carried out, particularly to the palace of Kathmandu. It is difficult to undertake a detailed examination to establish the original appearance and use of all of the three palaces because those of Patan and Bhadgaun have not been the residences of a monarch for more than 200 years. When Kathmandu was established as the capital of Nepal by Prithvinarayan Shah in 1770, the palaces of Patan and Bhadgaun lost their function, even though they continued to house various administrative departments for some time after. Today,sections of these palaces, including that of Kathmandu, serve as schools, museums, police stations and offices, but many parts remain unused.

Only the palace of Kathmandu comes to life on certain ceremonial occasions, particularly those relating to the Royal Family, when weddings, coronations, deaths and such like require a traditional ceremony. About 50 years ago the Royal Family left the palace, located in the centre of the city, and moved into the enormous palace of Narayan Hiti built in the neo-classical style at the northern edge of the city, and has lived in a modern building nearby since 1969, which replaces the neo-classical building.

In their present form the palaces still clearly show their original basic plan, as groups or terraces of various courtyard buildings were intermingled with, or supplemented by, multi-tiered temples. The composition of these courtyard buildings has been described already in legends dating back to the 5th/6th century e.g., 'Amsubarma... had built a Durbar with many beautiful courtyards." 1 This does not concur with a report by a Chinese traveller in the 7th century, which tells of the presence of a "hall" 2 In none of the palaces in the Valley, which have remained basically unchanged in form and appearance from at least the Middle Ages, is there a mention of a "hall".

However, one building in Kathmandu, the Kashthamandapa, could be compared with the "large, multi-storey palaces" of the Chinese traveller's reports. The establishment of this Sattal, or resthouse, which stands near the palace in Kathmandu, but is definitely not a part of it, goes back to at least the 12th century and its basic design can only be of that date; its ground floor comprises the largest ancient Nepali hall of this particular architectural style. As a Sattal it has been described and sketched in detail.

The most impressive of the Darbar Squares is that of Patan. In front of the series of decorated palace buildings, with the raised Digutale temple, a number of temples of varying importance are to be found. Differences in their distances from the palace, in their styles, and in their sizes, produce a restlessness in the relationship of these buildings, giving a pleasant liveliness to the overall concept of the square, although the construction materials of bricks and timber are identical. Fortunately the earthquake of 1934 had little effect on this square, whereas the Darbar Square of Bhadgaun was badly damaged and lost much of its original character, despite the survival of many important temples.

In Kathmandu the temples, surrounding and adjacent to the palace, compete in number and grandeur with the palace temples. Some 25 free-standing temples, varying greatly in size, are in contrast to the four palace towers and the five palace temples which are easily recognizable by their height.

In contrast to what is seen in Europe, the palaces are not oversized, and have no special orientation or position in the city. In dimensions and execution a traditional palace has the appearance of a large free-standing house with a large garden at the rear and is closely related to a typical domestic structure. A broad approach or setting, such as a front garden, does not exist. In Kathmandu the main entrance to the Hanuman Dhoka Palace is situated in an

obscure corner of the building and in Bhadgaun the Golden Gate is directly opposite and at a short distance from a former two-storeyed barrack which was flattened by the 1934 earthquake. The largest empty space to be found is in front of the palace in Patan, but this space was not planned especially for the palace. Moreover, the various inner courtyards are not connected by a central entrance nor are they grouped in such a way that they form a palace layout which is controlled by a central axis or some such similar planning regulation. Only in Patan are all the three courtyards still in their square form, whereas in Bhadgaun and Kathmandu later additions or alterations have meant that only a few inner courtyards have remained in their original plan.

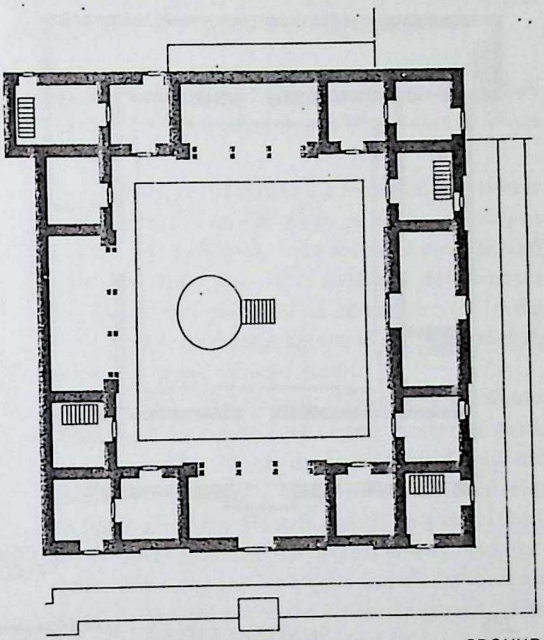
In order to describe a typical courtyard as a unit within a palace, with its own particular functions, the Sundari Chauk of Patan has been selected, as it remains virtually intact and is readily accessible.

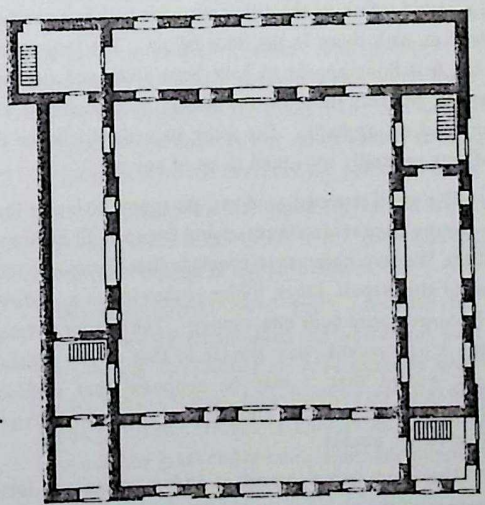
THE SUNDARI CHAUK

The entrance leading to the courtyard is through a gate on the axis of the building, protected by two stone statues representing Ganesh on the left and Narasinha on the right. The courtyard is at a lower level than the street, with the exception of a walkway measuring approximately one metre in width. The floor of the open courtyard is paved with square slabs of stone. In the centre lies the Tusa Hiti, the open air bathing place of the rulers. The fountain spout is gilded and the walls of the bath are adorned with exquisitely fine stone carvings.

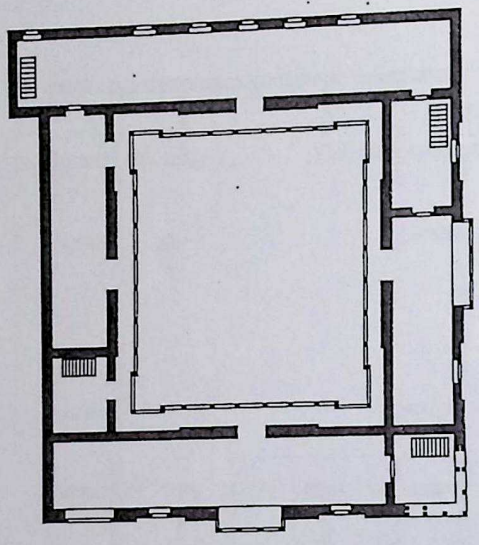
Next to the bathing area Siddhinarasinha Malla had a large stone couch erected, on which, it is said, he spent many nights sleeping or meditating.

The rooms, Kothas, and the open halls, Dalans, which surround the Chauk have doors and windows overlooking the Chauk. These ground floor rooms were used as stables, arsenals, sanctuaries and for the palace guards. Four staircases, located at each corner of the Chauk lead to the upper floors, each of them giving access onto a long and narrow room which is of the same length and width as one wing of the Chauk. Communication between the rooms apparently was not planned as there are no interconnecting doors or corridors. The four rooms remain separate and constitute four distinct living quarters.

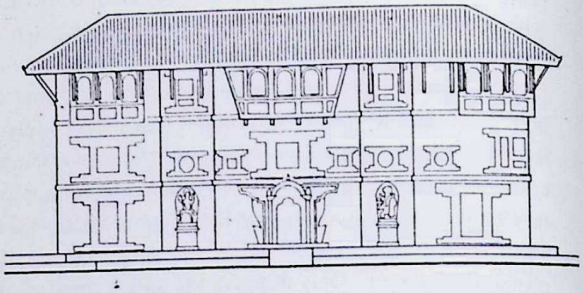




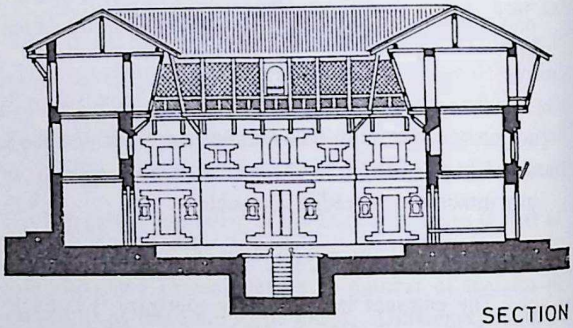
25a SUNDARI CHAUK M 1 2 3 4 5



SECOND FLOOR



FRONT ELEVATION



SECTION

25b SUNDARI CHAUK M 1 2 3 4 5

It is only on the second floor, which was probably added later, that a surrounding latticed balcony is found, like a corridor linking the different rooms with one another, as well as with those in the floor below. The four rooms on the first floor appear to have been living and sleeping quarters, whereas those on the second floor served as kitchens and eating halls. The space immediately below the roof was generally too small to be of any use.

The small screened windows, the rooms no higher than two metres, the narrow staircases and the open-air bathroom lead the Western observer to conclude that the living conditions of the Nepali kings, living as they did in a medieval environment, were quite unassuming. The interior furniture of the king's rooms was similar to that of any ordinary citizen, except that it may be supposed that cushions, mattresses, carpets, chests and the like were more elaborate and of richer quality.

The single most important and most striking factor in respect of the planning and building of a king's Chauk is that it more closely resembles a Buddhist monastery (Bahal) than ordinary everyday living quarters. Some details of this differentiation are that, in spite of an impressive front facade, all rooms look mainly onto the inner courtyard. Also the rooms are built to surround the courtyard and there are no central structural walls or partitions. Each corner staircase leads to self-contained living quarters, and each Chauk has its own sanctuary. Irrespective of its ornate decoration, the facade and its various components resemble closely the wings of a Bahal and originally, the palaces, like the Bahals, were probably limited to two storeys only.

These few details indicate that the original designs of the royal palaces were inspired by the Bahal or perhaps that, in ancient times, there was an overall idea of what inner courtyards should look like, even though they may have had different functions.

Parks were not attached to any of the palaces, but gardens surrounded by high walls did exist. Ponds and water fountains in the gardens and inner courtyards served as bathing and washing places, as well as for drinking fountains and were generally highly decorated. The garden (Bhandarkhal) in Patan was laid out, according to an inscription, to provide flowers and consecrated water for the daily Puja of the god.

Apart from the domestic courtyards, the most important structure in every palace is the Taleju temple which contains the house god of the kings. The form of the Taleju shrine is totally different in the three palaces, and each originates from a different era :

In Patan, there is a triple-roofed temple on a four-storeyed palace base dating from 1671, in Kathmandu a triple-roofed temple on a base of 12 large stepped plinths, whose foundation dates from at least 1548, and in Bhadgaun a two-storeyed building around an inner courtyard, resembling a Bahal and dating from 1324.

The palaces and adjoining groups of temples were surrounded by walls and gates that acted as fortifications. In all three Darbar Squares, two-storeyed buildings can still be found with a series of columns opening onto the palace and closed towards the city. They acted simultaneously as barracks and fortifications.

History

The first references to palaces are found in legends of various monarchs who abandoned old palaces and established new ones. The trend for establishing new palaces and even capitals was not uncommon. Struggles for power and land continued up to at least two hundred years ago, when the founding of capitals or palaces ensured the kings' omnipotence.

Listed below are some typical examples, demonstrating the reasons for the continual resiting of the palace :

1) "Rājā Sudhanwā.....was displeased with his palace in Manju Pattan, and therefore changed his residence to a new one, built in a town which he founded on the banks of the river Ikshumatī, and named Sānkāsyānagarī..."

2) "Rājā Vikramājit....built a durbār nine stories high, and surrounded the city with gardens and a wide ditch....

3) "Rājā Patuka...was attacked by the Somabansī Rājpūts, from the west, and, leaving the durbār at Gorkarna, removed to a distance of four kôs to the south, across Sankha Mūla Tīrtha, where he built another durbār.

4) "Sivadēva-barmā...abandoned the Durbār near Bānēswara, and one of nine stories in height was built at Dēva Pātan, where the Rājā established his court".

5) "Ansubarmā...left the Durbār at Dēva Pātan, and removed to one which he had built, with many beautiful courtyards, in a place named Madhyalakhu." 3

Reports from Chinese travellers in the years 647/48 A.D. and 657 A.D. described then existing palace buildings as follows :

"In the capital of Nepal there is a construction in storeys which has more than 200 tch'en of height and 80 peu (400 ft) of circumference. Ten thousand men can find place in its upper part. It is divided in three terraces and each terrace is divided in seven storeys. In the four pavilions, there are sculptures to make you marvel. Stones and pearls decorate them..."

..."The king, Na-ling-ti-po (Narendradeva) adorns himself with the pearls, rock crystal, mother of pearl, coral, and amber, he has in the earrings of gold and pendants of jade, and a breloc belt ornamented with the figure of Buddha. He seats himself on a seat of lions. In the middle of the hall one spreads flowers and perfumes. The nobles and the officers and all the court are seated to the right and to the left on the ground; at his sides are ranged hundreds of soldiers having arms."

"...In the middle of the palace there is a tower of seven storeys with copper tiles. Its balustrade, grilles, columns, beams, and everything therein are set with fine and even precious stones. At each of the four corners of the tower there projects a water pipe of copper. At the base there are golden dragons which spout forth water. From the summit of the tower water is poured through tunnels which finds its way down below, streaming like a fountain form the mouth of the golden Makara." 4

"The Talejuchauka inscription (of Narendradeva) dated samvat 67 (642 A.D.) speaks of his glory spreading from famed Kailāṣkūṭa Bhavana to the sea" 5

"Bar-dēva reigned eight years. Because his father Narēndra-dēva relinquished the world and went to live as a recluse, the Durbār at Madhyalakhu became disagreeable to the Rājā, who therefore removed his court to Manigal-bhatta Durbār at Lalit-pātan, which had been built by the grass-cutter Lalit, under the direction of the Rājā's grandfather Bīr-dēva Rājā." 6

Thus the palace of Patan is the first mentioned of the three cities.

THE PALACE OF PATAN

More conspicuous than the other two royal palaces, the Darbar Square in Patan is located in the very heart of the town, with no section near to the city's limits. The palace was built at the junction of the two main trading streets of Patan and the whole area around the palace and the cross road was later called Mangal Bajar.

Of the three palace squares, this is the best prescrved, retaining most of its original form. It consists of two distinct sections :

a) the palace with its temples and courtyards and b) the group of temples built in front of the palace complex. Both areas are enclosed by irregular rows of adjacent dwellings.

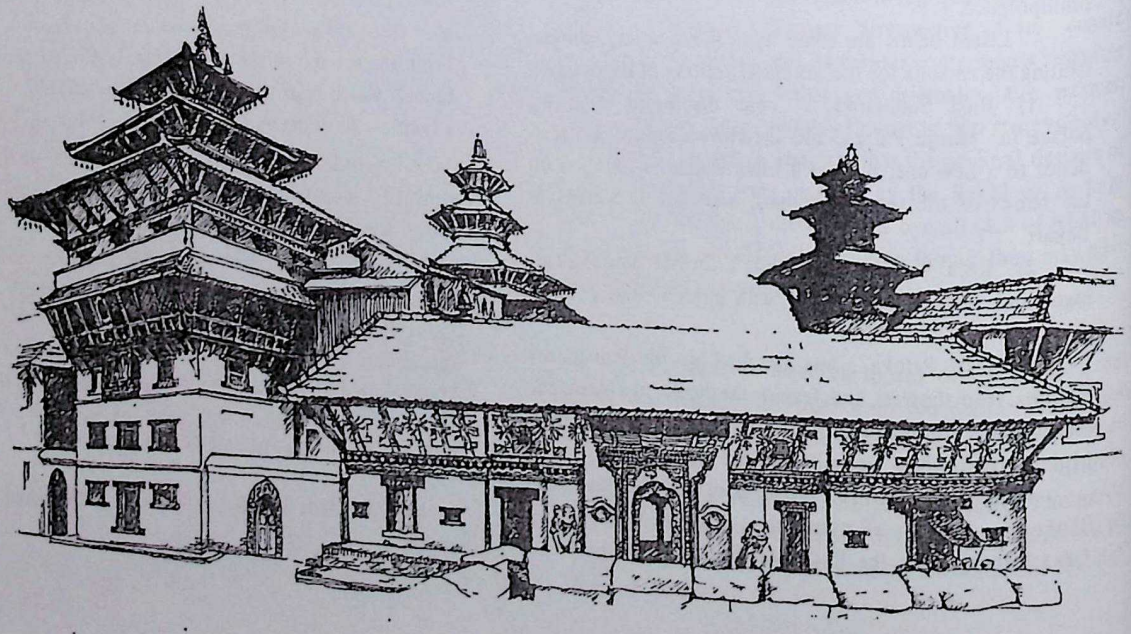
All the temples standing in front of the palace in the Darbar Square have been so arranged that either their entrance steps or their main doors face the palace, even though they were not built in any particular order or at any predetermined distance from the palace. Since most of these temples were erected by reigning kings, chiefly in memory of their respective parents, their religious importance varies considerably in the minds of the population. Three Shikhara-style temples (Nepali adaptions of the Indian stone temples) stand adjacent to seven temples in the traditional style.

The backbone of the palace ensemble, which runs on a north-south axis, is the main facade of the three courtyard buildings and of the Digutale temple. In spite of the great length of this facade, measuring approximately 100 metres, the palace was never intended as a vast or spectacular building. It comprises of three courtyard-like buildings built side by side and interspersed with temples. There is no organised communication between the three courtyards which seem to have been built as separate units and apparently according to traditional plans, without taking into account the neighbouring structures.

Furthermore, each Chauk has its own main gate leading to the square and a smaller one at the rear which leads to the garden.

All the other doors of the facade are suprisingly small : their measurements hardly exceed 0,65m x 1.35 m and they serve a rather more decorative than practical function, as the rooms to which these doors lead, are usually entered from the courtyards.

In spite of the different functions of the Chauks, their overall plan and underlying concept are similar. The peculariity that one bulilding is two-storeyed, while the others are three-storeyed, is attributed to the fact that Chauks which provided living-quarters were probably raised by one storey at a later date.



History

No palace building of Patan appears to date back further than the 17th century. The palace largely took its present form during the reign of Siddhinarasinha Malla (1620—1660 A.D.) and Shrinivasa Malla (1660—1684 A.D.) These buildings were probably set on the foundations of older buildings, or even replaced such buildings. Describing the form of the palace, two reports from the 12th century speak of inner courtyards :

In 1167 A. D. Rudradeva built a courtyard at the southern end of Panchapuri and in 1170 A D. Amṛtadeva added a courtyard at the northern end of Panchapuri.

Sundari Chauk, the most southerly of the three courtyards was completed in 1627 A. D. (NS 747) and was destined to be the residence of Siddhinarasinha Malla and his family. At the same time, the Tusa Hiti was built in the centre of the courtyard, its design being octagonal to emphasize the king's devotion towards the eight Nagas, the goddesses of rain. As the completed structure turned out to be a very impressive and beautiful one, Siddhinarasinha named it Sundari Chauk, the "magnificant courtyard".

In 1641 A.D. (NS 761) the Digutale temple, inside the palace complex, was completed. Siddhinarasinha commissioned only a four-storeyed building, although it reached five storeys before a fire destroyed it. This temple was dedicated to the goddess Taleju Bhavani or Tulaja Maju. Inside this temple, the king ordered one room to be built, where he could retire for meditation, prayers and Mantra recitation.

Several years later, in 1647 A.D. (NS 767), the inauguration of the Bhandarkhal (garden) took place. During the same year, Siddhinarasinha Malla had a pool and fountain built.

Patan

Palace and Palace Area (Darbar Square)

A— Mani Keshar Narayan Chauk
B— Digutale temple
C— Taleju temple
D— Mul Chauk
E— Agam temple
F— Sundari Chauk
G— Bhandarkhal

Temples in the traditional style

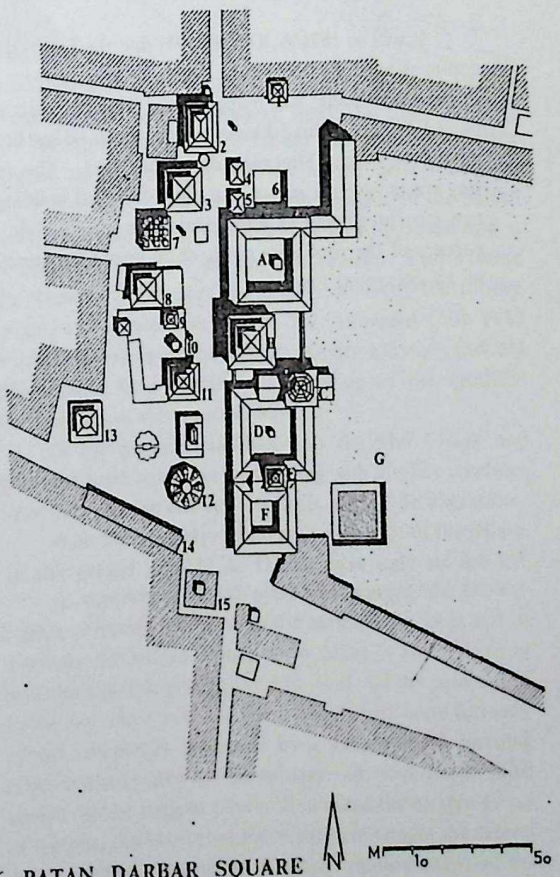
1— Mani Ganesh
2— Bhimsen
3— Vishvanath
8— Char Narayan
9— Narayan
11— Harishankar
13— Biseshavar

Temples in the Shikhara style

7— Krishna
10— Narasinha
12— Krishna
15— Shiva

Other buildings of the Palace area

4— Mani Mandapa
5— Mandapa
6— Mani Hiti
14— Chaukvatha- Dharmashala



26 PATAN DARBAR SQUARE

In 1660 A. D. (NS 786) the Mul Chauk, which is considered to have been begun by Shrinirash Malla, was completed by Shrinivasa Malla, as a dedication to the goddess Durga. However, in this case, the small gilt sanctuary, located in the inner courtyard, was to be devoted to the service of Ishtadevta (known as Mantraju), the favourite house goddess of the ruler. In the two-storeyed wings of the building, surrounding the courtyard, lived the palace priests. In the courtyard itself, various dances and ceremonies were performed each year, to which the inhabitants of Patan were invited.

A year later Shrinivasa Malla erected a temple in the southern wing of the Mul Chauk, dedicated to the Agamdevta, the secret house-goddess. Even today, the door leading to the sanctury is guarded by almost life-size gilded bronze statues of Ganga and Yamuna.

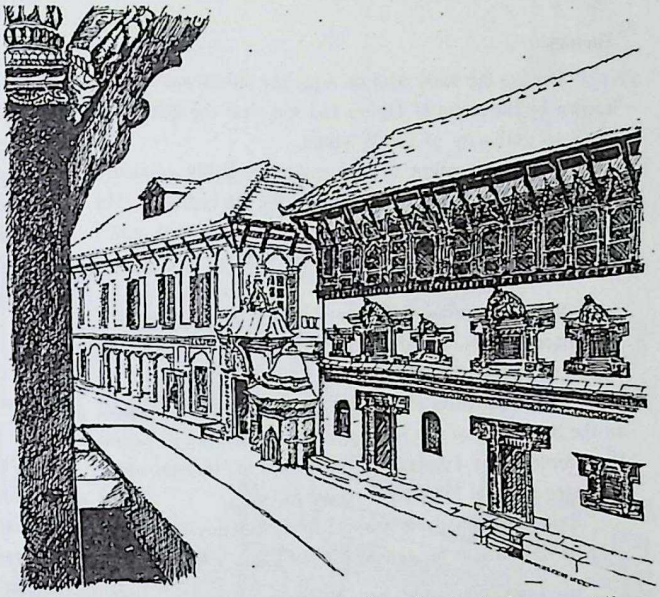
It was in 1671 A. D. (NS 791) that the Taleju temple, commissioned by Shrinivasa Malla in the northern wing of the Mul Chauk, was inaugurated. However, Harasinha placed an idol of his Ishtadevta in it, which he had brought all the way from Simraungadh in the Tarai. This temple was erected over a palace-like, three-storeyed building, the new structure being an additional three storeys high. The corners of the roof were cut back to create the impression of an octagonal tower.

The construction of the northern-most courtyard, which is today called the Keshar Narayan Chauk, is considered to have been started in 1675 A. D. (NS 795), in the reign of Shrinivasa Malla but it was only completed in 1734 A. D. (NS 854), during the reign of Shrivishnu Malla. To enable the desired extension to the palace, it was necessary to remove the adjacent Buddhist monastery, called Hakhusi Bahal. This caused difficulties of a mainly religious nature. The god fearing ruler, anxious not to offend any deity, ordered the rebuilding of the Bahal in the neighbourhood of Ga Bahal at Dathu Tol and named it again Hakhusi Bahal. Today it is also known as Ha Bahal or Laksmikalyanvarmasanskrit Shriratnakara Mahavihara. Since then, on the occasion of certain festivals, an image of Lord Buddha, encased in a cubic copper container has been placed below the golden window of the Keshar Narayan Chauk, where it is the object of great devotion and veneration. [8]

The following information describes the completion of the Chauk as follows :

> "Viṣṇumalla reconstructed the palace with the active help of his subjects; the building was completed within three months and was renamed Chaukvāṭha". [9]

It does not seem feasible that this building could have been completely built in this short time and one can therefore draw the conclusion that in the period of three months the second floor only, with its golden window, was added to two already existing storeys.



THE PALACE OF BHADGAUN

The Bhadgaun Royal Palace lies at the northern edge of the town and is unmistakably removed from the bazaar road which is the lifeline of the city and curves in wide arcs from east to west through the city. Several alleys connect the palace complex with the most important town square, the Taumadi Tol, dominated by the five-tiered Nyatapol temple and the imposing Bhairav temple.

The former expanse of the palace complex, inclusive of the gardens, can only be reconstructed through detailed research, as only 6 of the original Chauks, which are said to have numbered between 12 and 99, remain. Of these 6, only 3 Chauks clearly display the square courtyard-form : those of the Kumari, Mul and Bhairav Chauk. Another two Chauks, located on the western side of the present palace can easily be reconstructed, as their former entrances can be located by the stone sculptures of various gods, which still stand guard.

A significant difference between the Bhadgaun palace and those of the other two cities, is the absence of temple-towers. The Taleju shrine, housing the favourite goddess, is found in a wing of the Mul Chauk and is only highlighted by its decorated metal roof.

The earthquake of 1934 not only razed much of the palace but also caused extensive damage to surrounding buildings. Some of the more severely damaged temples and resthouses were never rebuilt and only platforms and lions, guarding their former entrances, mark the site. What is now an expanse of debris to the east of the present palace appears to have been part of the former palace complex, but no building in this area has been rebuilt. Of the palace fortifications only the gate at the western approach and a two-storeyed structure to the east remain. Furthermore the name of a Tol near the ruins established the former existence of a gate: Sukuldhoka Tol (Strawmat Gate Tol.) Various two-storeyed buildings (Dharmashalas) and old photographs have enabled the retracing of the southern fortifications of the palace complex.

Of the existing buildings, only the Mul Chauk and Bhairav Chauk as well as the building with fiftyfive windows, have survived the last few centuries with little alteration.

With the legendary 99 inner courtyards of the palace, 12 still existed in 1742 A. D. and now only six are left.

In contrast to Patan's Darbar Square, the Darbar Square of Bhadgaun prior to the earthquake, was not as distinctly defined as it may seem today. There were at least three temple groups : one in front of the palace, one to the east and one to the south-west, which were formerly almost completely separated by a two-storeyed building (Dharmashala) used by the military. A three-tiered Shiva temple on five stepped plinths dominated the eastern group of temples, the two-tiered Pashupatinath temple the central group, while the two-tiered Krishna temple dominated the south-western group.

History

During the early Middle Ages the palace was already known by the name of Tipura and was then the seat of the de facto authority of the kingdom.

The construction of the palace probably coincided with the establishment of the city in the 9th century. The oldest surviving inner courtyard is the Mul Chauk which is thought to go back to 1324 A. D.

Various sources of information indicate that most of the palace dates back to the 17th century. In chronological order, these include :

The foundation of the Mul Chauk seems to date back to the beginning of the 13th century. According to Regmi the temple of the Tulajadevi is attributed to Harasinhadeva by legends. Also D. Wright records that:

"Raja Harisinhadeva established the goddess there, in a temple which he named Mula Chauk." 10

In 1580 A. D. (NS 700) the Bhairav Chauk had already been built. It was also known as the Sadashiva Malla Chauk, because Sadashiva Malla, ruler of Kathmandu between 1574-1580 A. D., was once held prisoner there.

In 1662 A. D. (NS 782) Jagatprakasha Malla (1643–1673 A. D.) built the Vasantapur Darbar or Spring-town palace, a type of leisure house for the queens, naming it also Nakhachen-Tava-Gol-Kwath. Two stone lions still mark the site of the Vasantapur Darbar at the western end of the present palace.

In 1677 A.D. (NS 797) under Jitamitra Malla (1673-1693 A.D.) the Ita Chauk was repaired, which was situated to the west of the Mul Chauk. A stone water spout was constructed within it, so that "the king himself would be able to fetch water". Here an inscription prohibits anything that would make the surrounding of the courtyard and its water conduit unclean. It lays down that no one should "wash their clothing, urinate, or throw mud.... and if there was any repair to be done, this should be undertaken by the king of the principality."11

In the same year Jitamitra also repaired the Nag Pokhari (snake-pond), which was build by Jagatir Malla (1613-1636 A.D.). In the Pokhari he had a wooden post with a gilt head of Vasuki (snake god) erected. This sunken pond included a golden water spout in a niche which was richly adorned with fine stone sculptures. If this place did indeed serve as the bathing area of the kings, as did the Sundari Chauk of the Patan and Kathmandu palaces, then it would be a fair assumption that the bathing area of the Bhadgaun palace too was once enclosed by buildings to form a courtyard.

In 1678 A.D. (NS 798) the Thanthurajakula was constructed and the Siddhi Chauk was completed.

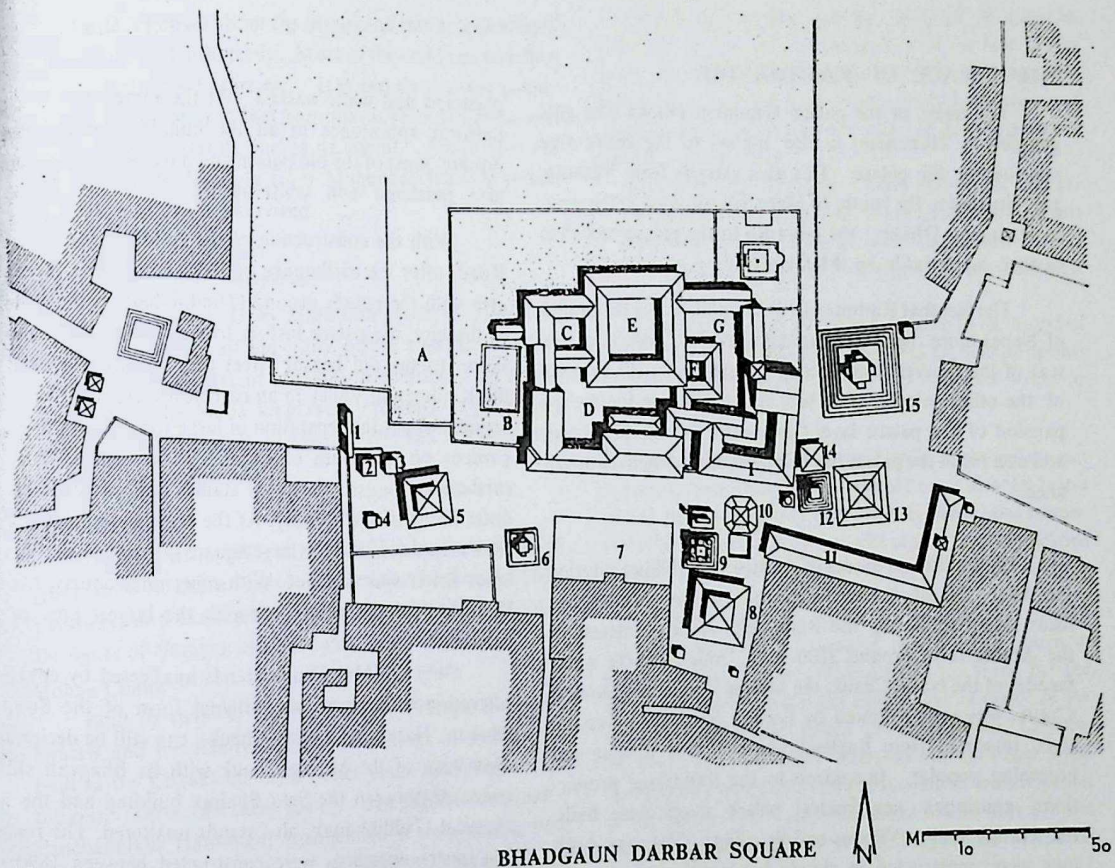
In 1697 A.D. (NS 817) under Bhupatindra Malla the "Darbar with fiftyfive windows" was built. In one of the windows, for everyone to see, he placed a pane of glass which he had obtained from an Indian. This palace wing was severely damaged in 1934, but it was restored with minor altetations, so that the former bay-windows on the third floor no longer protruded to form a long balcony as before.

To Bhupatindra Malla also goes the credit of adding further wings to the royal palace which had seen many additions during the three generations of his predecessors. The Mul Chauk, as also other courtyards, were refurnished and many half finished wings were completed. He also roofed the temple of Taleju in gilded sheets and crowned it with golden finials.

In 1707 A.D. (NS 827) Bhupatindra Malla had the Malati Chauk built with the stone idols of Hanuman and Narasinha guarding its entrance. (The southern wing of this building today is completely changed, having been rebuilt to house the Thanka Museum).

Also in 1707 A.D. (NS 827) the figures of Ugrachanda and Bhairav were installed on either side of a gate at the western end of the palace, leading to the Vasantapur Chauk. They are still standing today, but now only guard the entrance to a garden.

The most important palace gate was gilded during Ranajit Malla's reign (1722-1769 A.D.) in 1754 A.D. (NS 874) and it was called Sun Dhoka or the Golden Gate.



BHADGAUN DARBAR SQUARE

27

Bhadgaun

Palace and Palace Area (Darbar Square)

A— Vasantapur Chauk
B— Bhandapukhu Chauk
C— Kumari Chauk
D— Malati Chauk
E— Mul Chauk
F— Bhairav Chauk (Sadashiva Chauk)
G— Beko Chauk (Thanthurajakula)
H— Nag Pokhari
I— Palace wing with 55 windows

Temples in the traditional style

2— Narayan
4— Narayan
5— Krishna
8— Pashupati
13— Shiva (Rameshvara)
14— Vatsala
15— Shiva

Temples in the Shikara style

3— Shiva
6— Shiva
9— Vatsala Durga
12— Siddhi Lakshmi

Other buildings of the Palace Area

1— Gate
7— Dharmashala
11— Dharmashala
10— Dharmashala

THE PALACE OF KATHMANDU

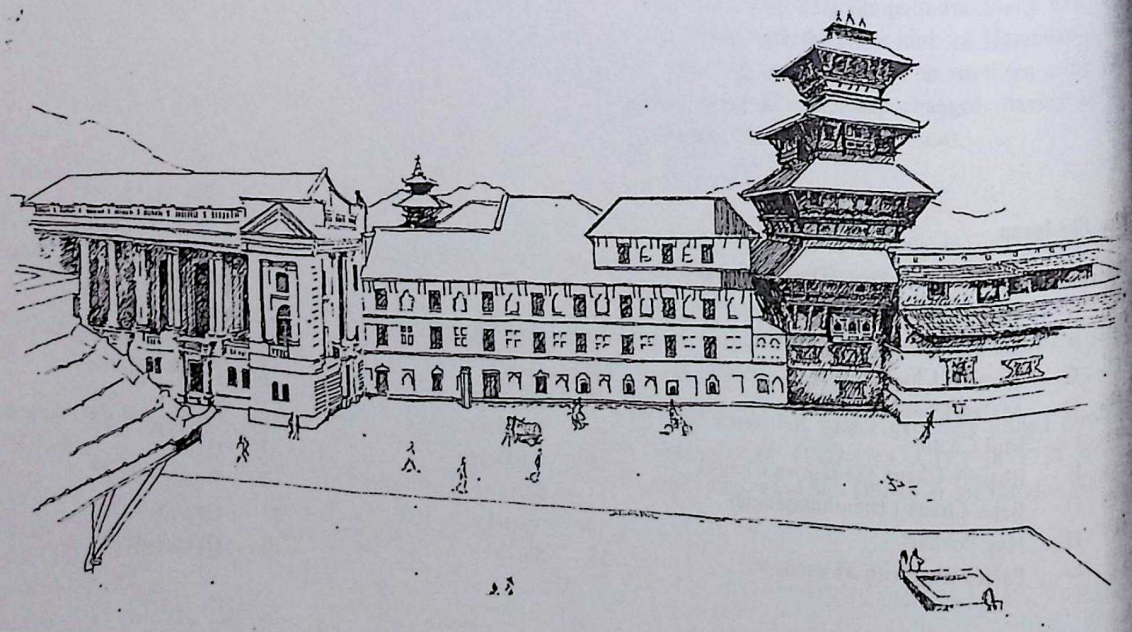
The name of the palace Hanuman Dhoka (the gate guarded by Hanuman) is also applied to the entire area surrounding the palace. This area extends from Vasantapur, situated in the south, to Maru Tol, situated in the west, to Hanuman Dhoka, the entrance to the palace and then further northwards to Makhan Tol.

The fact that Kathmandu was established as the capital of Nepal more then 200 years ago gave this palace, as the seat of the Government, special importance at the expense of the other palaces. This was also the reason for the expansion of the palace layout and extensive modifications, and as a result the palace has lost most of its original appearance.

The traditional modes of construction followed during the Shah dynasty were sacrificed to the architectural ideas imported during the Rana rule. A brief interest in the Arabic form around 1890 A.D., found on the outer facades of the Nasal Chauk, the Mohan Chauk and Sundari Chauk, was soon followed by fashion for the neo-classical style, imported from England where at this time it was becoming popular. In contrast to the traditional proportions, enormous neo-classical palace wings were built, obliterating earlier Viharas and dwellings. The new buildings were constructed in simple brickwork and ornately plastered and white-washed. At the same time, to give a uniform appearance to all the buildings of the Darbar Square, most of the old palace and most of the temples were also plastered and white-washed.

With the construction of the Juddha Sadak (or New Road) after the earthquake of 1934, connecting the palace area with the parade ground (Tundhikhel) on the east side of the city, the palace lost its formerly well-defined orientation to the old bazaar street that crossed the city and the Kathmandu Valley in an east-west direction. This also brought about the separation of large sections of the palace gardens on the south of Juddha Sadak which, until the earthquake, housed the royal stables and stretched to the outer limits of the old city. At the same time palace wings were torn down and the large square in front of the Vasantapur tower was laid out. With nine inner courtyards the Hanuman Dhoka palace occupies the largest area of all palaces.

Only the Mul Chauk stands unaffected by continual alteration. However, the original form of the Sundari, Mohan, Nasal and Lohan Chauks can still be deciphered. One wing of the Masan Chauk with its Bhagvati shrine, squeezed between the Seto Bhairav building and the neo-classical Gaddibhaitak, also stands unaltered. The remaining inner courtyards were constructed between 1890 and 1930 A.D.



History

Little is known about the origin and initial appearance of the palace in Kathmandu. Most of the buildings standing are only 300 to 400 years old. It is certain that the palace site is much older, and that continuous reconstruction and new building constantly altered its layout. Apart from the Mul Chauk, no building from Mahendra Malla's palace (1561–1574 A. D.) has survived.

Mul Chauk
(Main or principal courtyard)

Built in 1564 A. D. by Mahendra Malla, it is the most important courtyard of the entire palace area, since, apart from the most important religious celebrations, it was the place where the Malla kings were crowned. It is directly associated with the nearby Taleju temple, and was originally inhabited by priests only.

Sundari Chauk

It was built in 1651 A. D. (NS 771) by Pratapa Malla (1641–1674 A. D.) as living quarters for the Royal family. Centrally, in a sunken bathing area, a water fountain and the figure of Narayan can be found.

Mohan Chauk

Built in 1649 A. D. (NS 769) by Pratapa Malla for himself and his family, the Mohan Chauk is said to be built in the Chaukwath style (inner court with four corner towers). Three of these towers can still be identified : Panchamukhi Hanuman, Agamchhen temple and a Puja tower in the west wing. It is reported, regarding the construction of the Mohan Chauk, that "...Pratap Malla got a small building of quaint shape and much less architectural design converted into a huge mansion, every inch of which was studded with the images of Hindu Gods and Goddesses. " 12 If the "huge mansion" is the present three-storeyed Mohan Chauk, it surely is a rather inaccurate description.

Nasal Chauk

The exact date of the construction of the Nasal Chauk is unknown, but it is thought to have been built by Pratapa Malla and named after the figure of the dancing Shiva (Nasaleshvara) found in a small white-washed shrine on the western side of the courtyard. During the Malla period this inner courtyard was the scene of royal audiences, plays and dance performances. The importance of the courtyard increased during the Shah period, when aside from many celebrations, it became the venue for the coronation of the Shah kings.

Lohan Chauk

Prithvinarayan Shah and his successor Pratapsinha Shah were responsible for the erection of the four towers set on the three lower storeys of the courtyard-style building, known as the Vilas Mandir, which is apparently of an earlier date. The four corner towers of the courtyard are generally referred to as :

Vilas Mandir or Lalitpur tower (south-east corner)
Lakshmivilas or Bhaktapur tower (north-east corner)
Bangla Mandir or Kirtipur tower (north-west corner)
Nautale (nine storeys) or Vasantapur tower (south-west corner)

The lower storeys of Vasantapur seem to be the oldest of the group since the courtyard buildings are built up against this tower without regard for the existing roof struts or windows.

About other, still existing, Chauks of the palace not much is known. These are the Trishul Chauk with the Taleju temple, the Masan Chauk with the three tiered Nasa temple, the Lamo Chauk, the Dakha Chauk and the Hnutachhen Chauk.

The most striking feature of the Hanuman Dhoka Palace is the many multi-roofed towers. The palace in Bhadgaun has no towers, that of Patan has three, but the Hanuman Dhoka palace has eight. Four of these are the corner towers of the Lohan Chauk (Kirtipur, Lalitpur, Bhaktapur and Vasantapur towers) and do not house a god figure as they were constructed as symbols of the unification of the Valley. The four other palace towers ware temples which, as in Patan, were set on foundations of several storeys :

a) Panchamukhi Hanuman (Hanuman with five faces), the only five-tiered circular temple in Nepal, built between 1650 and 1655 A. D. by Pratapa Malla is only accessible to priests.

b) Triple-tiered Agamchhen temple with a Gajur (Pinnacle) in the form of a Shikhara temple. This shrine houses the secret private deity of the Malla kings.

c) The Degutaleju temple was built by Shivasinha Malla (1579—1620 A. D.). Degutaleju is one of the manifestations of a goddess of the Shakta cult and with its three-tiered roof is the largest of the palace temples.

d) After the conquest of Kathmandu, Prithvinarayan Shah set the figure of the goddess Bhagvati in the triple-tiered Bhagvati temple, since the figure of Mahipatindra Narayan, which had been there previously, was stolen in 1766 A. D. The exact date of the construction of the Bhagvati temple is unknown. Jagajjaya Malla (1722–1735 A. D.) is said to have been responsible for its construction.

e) The largest and most important temple in the palace area is the Taleju temple (Tava dega) which was built by Mahendra Malla in 1564 A. D. in the Trishul Chauk and is allegedly a copy of the Taleju Temple in Bhadgaun. Including the 12 plinth steps, the Taleju temple in Kathmandu is some 40 metres high, and the most richly adorned of all the temples in the Valley. It is said that this temple was placed on the high foundation in order to bring it to the same level as the Taleju temples of its sister cities. Except for a few days in October, during the Dasain festival, when it is open to the Nepali public, only the resident priests are permitted access to the shrine.

At least five other temples formerly belonged directly to the palace complex. Two stand in the garden and three stand separately on the south side of Juddha Sadak, surrounded by new houses :

f) Two-tiered Shiva temple supposedly of the Rana period near the Nag Pokhari;

g) A single roofed shrine of Ganesh near the Narayan Pokhari;

h) Temple of the wind god, on the roof terrace of the Gaddhibaithak;

i) Three-tiered Agamchhen temple from the 17th century set on a three-storeyed foundation located to the south, outside the present palace boundaries;

j) Three-tiered Nasa-dega temple in Massan Chauk presumably built at the end of 16th century.

As mentioned above, the Bhandarkhal garden was divided by the construction of Juddha Sadak. The section near the palace was earlier disfigured by the establishment of storehouses, walls, and vegetable fields.

The two Pokharis in the palace garden were laid out by Pratapa Malla. In 1663 A. D. (NS 783) he placed, in the Nag Pokhari, the post topped with a gilded serpent's head, which he had taken from a pond at the western end of Bhadgaun during a skirmish with the king of that city. About the same time the Narayan Pokhari was consecrated. The Narayan figure resting on a stone serpent bed is a copy of the Narayan in Budhanilkantha (a deity which kings may not visit since they are themselves an incarnation of Narayan). However, in order to be able to worship Narayan in this form Pratapa Malla had this copy made. The pool was filled with water from the Budhanilkantha pool having first sought the permission from the Budhanilkantha Narayan and this required the construction of a long canal which posed considerable technical problems. Remains of parts of this canal, running along a sand dam, can still be found below Ranivan forest in Lalitpat.

Kathmandu

Palace and the Palace Area (Darbar Square

A— Sinha Dhoka
B— Taleju temple
C— Trishul Chauk
D— Sundari Chauk
E— Mohan Chauk
F— Agamchhen temple
G— Panchamukhi Hanuman temple
H— Mul Chauk
I— Shiva temple
J— Bhandarkhal
K— Narayan Pokhari
L— Nag Pokhari
M— Agamchhen temple
N— Lohan Chauk with
  k— Kirtipur tower
  bh— Bhaktapur tower
  v— Vasantapur tower
  l— Lalitpur tower
O— Nasal Chauk
P— Dhaka Chauk
Q— Lamo Chauk
R— Gaddibhaitak (Hall)
S— Hnutachhen Chauk
T— Masan Chauk
U— Bhagvati temple
V— Degutale temple
X— Hanuman Dhoka (gate)

Temples in the traditional style

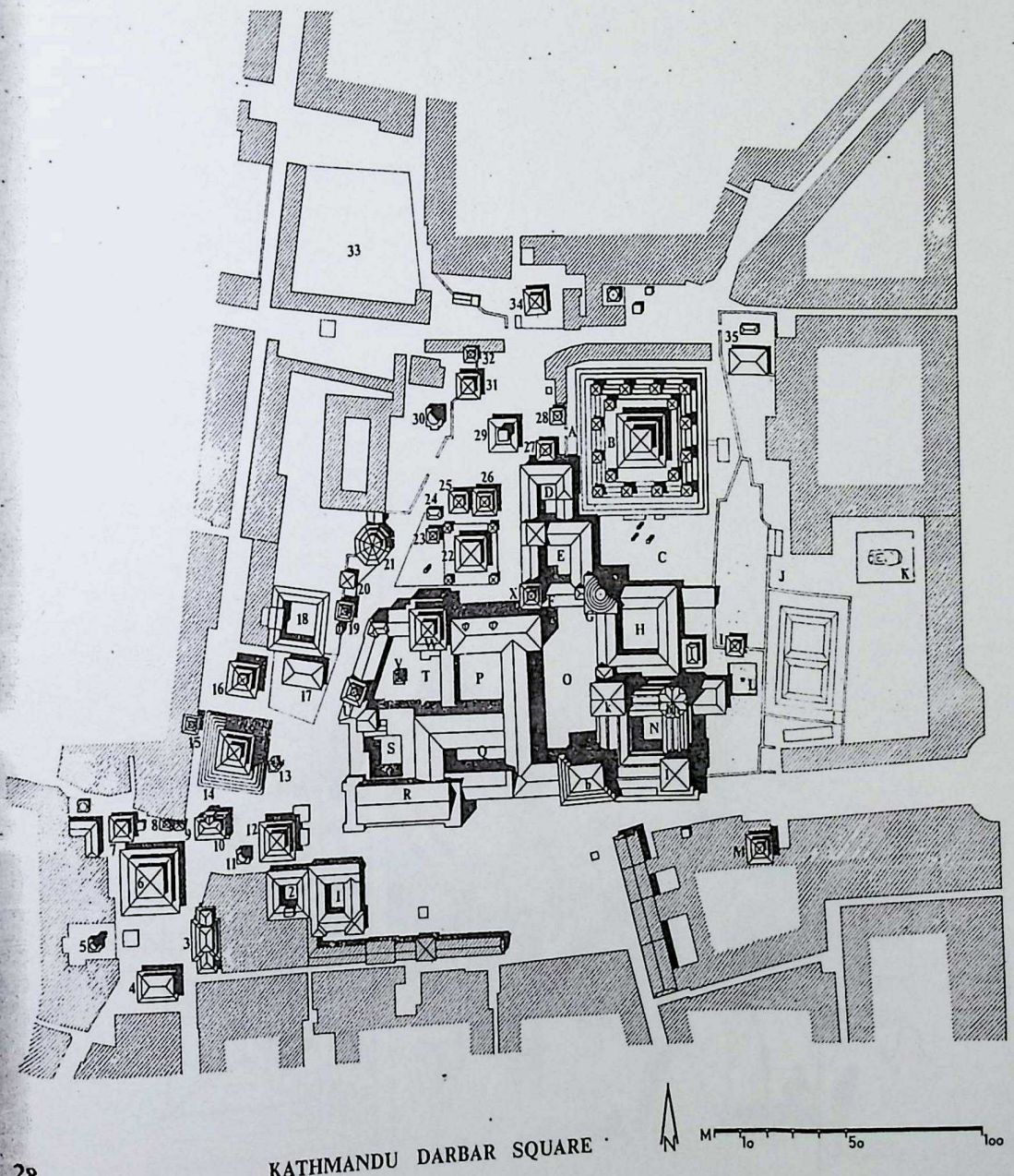
3 Kavindrapur
7 Shiva
8 Bhagvati
9 Ganesh (Ashokavinayak)
12 Trailokya Mohan
14 Shiva (Maju Dega)
15 Bhagvati
16 Vishnu
17 Shiva-Parvati
20 Sarasvati
21 Krishna
22 Jagannath
23 Shiva
25 Indra
26 Krishna
27 Shiva
28 Shiva
29 Shiva (Kageshvar Mahadev)
31 Mahavishnu
32 Shiva
33 Shiva
34 Shiva (Mahendreshvar)

Temples in the Shikhara style

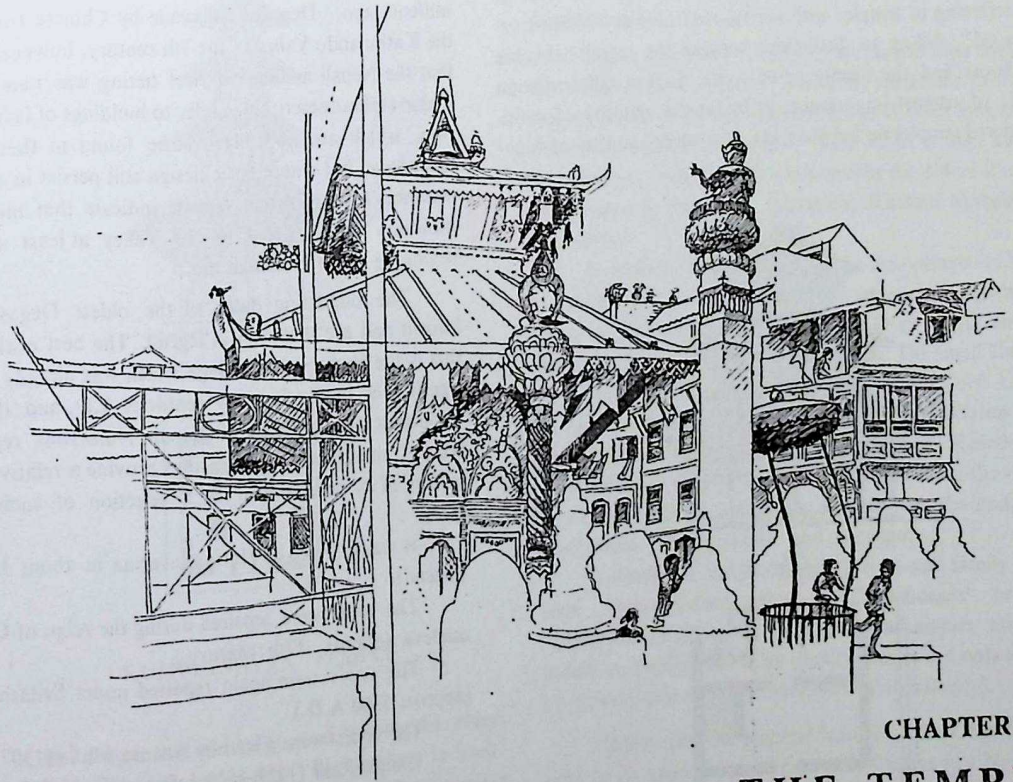
5 Shiva
11 Shiva
13 Kamdeva
19 Vishnu
30 Shiva (Kotilingeshvar)

Other buildings of the palace Area

1 Kumari Chauk
2 Sikanmugal Bahal
4 Sinha Sattal
6 Maru Sattal (Kashthamandapa)
10 Lakshminarayan Sattal
18 Layku Bahal
24 Kala Bhairav Statue
35 Tana Bahal



28 KATHMANDU DARBAR SQUARE



CHAPTER VII

THE TEMPLE

THE TEMPLE

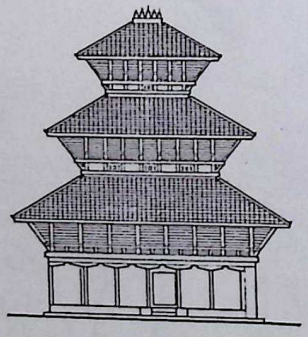
Introduction

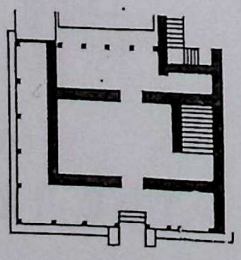
As in other cultures, the development of a distinct Nepali style of architecture is reflected in Nepal's religious buildings. Roofs of decreasing dimensions, stacked one above the other, constitute the traditional style which, to the exclusion of others, is the subject of this chapter.

The term "Pagoda" used by Europeans to describe the traditional multi-tiered temple style is largely unknown and meaningless to the Nepalese and so it will not be used in this book. The Nepalese have their own general terms Mandir (Nepali) or Dega (Newari) which do not give any indication of the style of the temple. The Newari word Dega, originating from the Sanskrit term Devagriha, meaning God's house, will thus be used to describe the temples.

The overall description of the temple style can only be very generalized since, despite the first impressions of uniformity, many conceptual differences occur within the one basic style, thus warranting individual treatment.

Numerous accounts, to date, have made the error of referring to temples with several roof tiers as "multi-storeyed", failing to distinguish between the actual habitable floors and the merely tiered roofs. Such a differentiation is of utmost importance, as by far the majority of multi-tiered temples do not have the equivalent number of functional floors, but instead comprise mainly of a Cella (Garbhagriha) on the ground flour, above which there is an unused space with a variable number of protective roofs around it. Only in the case of a few temples, where the Shrine containing the deity lies on an upper floor, do the number of storeys correspond to the description of multi-storeyed.





30 SIKALI DEVI TEMPLE

History

No satisfactory explanation of the origin of this temple style has yet been forthcoming. Buildings with tiered roofs were already known in both India and China before the time of Christ, and it is certain that the penetration of Indian cultural influences in Nepal has decidedly affected the development of Nepali temple architecture. (Refer to chapter on Viharas). Alternatively, it is possible that similar circumstances such as climate, environment, and available building materials, encourage similar building styles in widely different regions. Excavations in China have revealed that houses with tiered roofs existed there two millenia ago. Descriptions made by Chinese travellers to the Kathmandu Valley in the 7th century, however, suggest that the Nepali method of roof tiering was new to them. These earliest descriptions refer to buildings of lavish execution, which are no longer to be found in their original splendour, but whose basic design still persist in numerous instances today. Further reports indicate that multi-tiered buildings have existed in the Valley at least since the beginning of the Christian era.

The foundation dates of the oldest Degas are unknown and are shrouded in legend. The best example of this is the Pashupatinath Dega which was already of great significance in the first few centuries A.D. and the most important Hindu Dega of Nepal. Numerous reports of repairs, alterations and extensions provide a relatively clear picture of its development as a selection of such reports shows :

It was founded by Haridattavarma in about 325 A.D. (legend).

The roofs were repaired during the reign of Gunakamadeva (approx. 12th century).

The roofs were again repaired under Sadashivadeva (approx. 1100 A.D.).

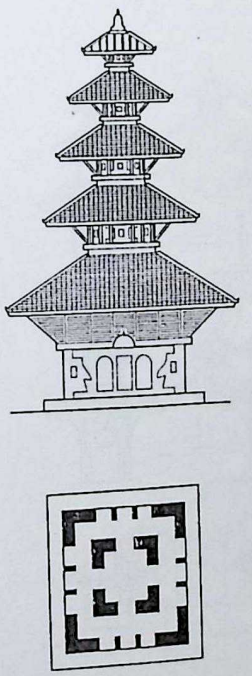
The roofs were gilded by Ananta Malla (1307 A.D.).

Ganga Rani (1579–1620 A.D.), wife of Shiva Singha had the middle roof removed, and the gold of it used for the new Gajur (Pinnacle). The Dega was remodelled with two roofs only.

In 1702 A.D. the Dega was destroyed by fire and was rebuilt in its present from.

The Changunarayan Dega, one of the oldest sanctuaries in the Kathmandu Valley, shares a similar history, as the sculptures dating from the 5th to 7th centuries A.D. indicate. This Dega, too, was destroyed by fire and rebuilt by Vishva Malla in 1698 A.D.

The Dega of Kumbheshvar in Patan demonstrates how time has brought dramatic changes to the original building design. Erected in 1392 A. D., this Dega was referred to by Jayasthiti Malla in 1422 A. D. as two-tiered. Shrinivasa Malla (1660-1684 A. D.) added three tiers, so that it is now one of the two five-tiered Degas in Nepal.



29 KUMBHESHVAR TEMPLE

Other Degas that can be counted among the oldest are: Ichangu Narayan in Ichangu, Bhringeshvar in Sonaguthi, Umamaheshvar in Patan, Saugal Tol and Sityanarayan in Hadigaun.

However, it must be said that the existing structures of the above mentioned Degas have probably altered as much during the centuries as those of Pashupatinath and Kumbheshvar. Natural disasters, such as earthquakes, floods, fires, termites and deliberate destruction during warfare, have necessitated repairs. Natural decay is another factor, since the Valley's subtropical climate does not encourage a long life-span for building materials such as wood, clay mortar and bricks.

Nevertheless, several Degas dating back to the 16th century have apparently undergone only minor alterations. These include Char Narayan in Patan (1566 A. D.), Indreshvar Mahadev in Panauti (15th century), Macchindranath in Patan (15th century) and probably the lower part of Kumbheshvar, Patan (15th century).

The majority of existing Degas, however, were built in the period between the late 16th century and mid 18th century A.D. and remain relatively unaltered.

Nomenclature

Degas, with a few exceptions, are named after the gods for whom they were built. However, variations in names occur because of the simultaneous usage of three languages: Sanskrit, Nepali and Newari. Thus Shiva is also known as Mahadeo, Mahadev, Deo-Deo and by his different manifestations e. g. Pashupati, Jagannath, Shankar, Maheshvar, Nrityeshvar.

In order to differentiate between the numerous Degas dedicated to the same god, place names such as squares or Tols, or particular attributes of each Dega or its environment, have been included in their names. The small Ganesh shrine near the Kashthamandapa in the Maru Tol is known as the Kathmandu or Maru Ganesh, and the Bhairav near the village of Halchok is called the Halchok Bhairav. In some instances the god is of such importance that the village in which the Dega is found is named after the god, e. g. Harasiddhi, Chandeshvari and Ichangu.

Agamdevtas and Kuldevtas (private and family gods) have Degas known simply as "Agamdegas" or the "Brahman's Kuldegas", since their true names are not meant for public knowledge (family shrines are only visited by private priests or by members of the family).

Seldom does the physical feature of the Dega contribute to its name as is the case with Bhadgaun's Nyatapol meaning "building with five roofs".

Religious significance of the Dega

The importance given to each Dega by the people, and the frequency of visits made to them, varies according to their different attributes,such as the status and power of the individual gods for whom the Degas have been built. While Shiva, manifested as Pashupatinath (Lord of the animals), is the most sacred Hindu God, other manifestations of Shiva, even if they are similar to the image of Pashupati, do not necessarily exert the same religious powers, as the powers of one statue are not necessarily transferred to that of another in a different location.

Myths and legends play an important role in the religious significance, and account for the lasting importance of some Degas that have attracted a steady stream of pilgrims over the centuries up to modern times, notably Pashupatinath, Seto Macchindranath and the Kathmandu Ganesh.

Other gods enjoying regular pilgrimage at certain times of the year include those at Changunarayan, Harasiddhi, Vajravarahi etc. Such pilgrimages may occur at intervals ranging from seven days to twelve months or even twelve years.

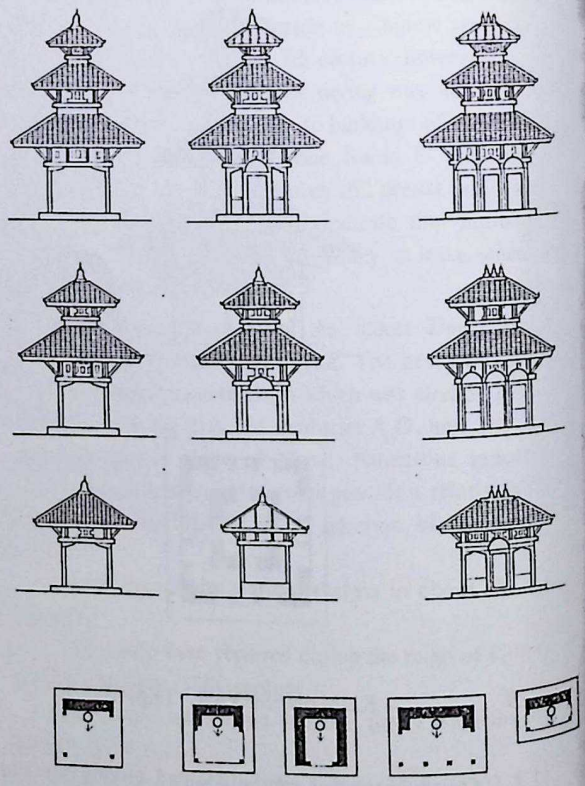
Other groups of Degas whose gods are purported to have certain healing powers, are frequented by people who suffer ill-health themselves or have sickness occurring in their families. Chandeshvari in the village of Tokha is renowned for its healing powers for lepers, Balkumari in Thimi for sick children and Sikalidevi in Khokana is much worshipped during epidemics; Santaneshvar Mahadev near Thaibu is an important fertility god, whereas Vajravahari in Chapagaun protects domestic animals. By far the most popular god, who is responsible for resolving the problems of people's daily lives, is the Kathmandu Ganesh.

Other factors determining the popularity of a Dega can be the builder, a ruler, a family clan or a trust. The geographic location also is an important aspect. Sometimes the shrine is built near the confluence of rivers, on a mountain ridge or at the intersection of several roads or paths. Maybe a particular deity can establish a precedent either by the status of the god itself or his physical representation. There may also be precise reasons for a foundation, such as legends of possessing magical healing and fertility powers. The building style or size of the Degas, however, is not an important consideration in these contexts.

Construction Design

The shape, size and location of the Cella generally determine the design of the superstructure and the type of Dega, as in the following examples:—

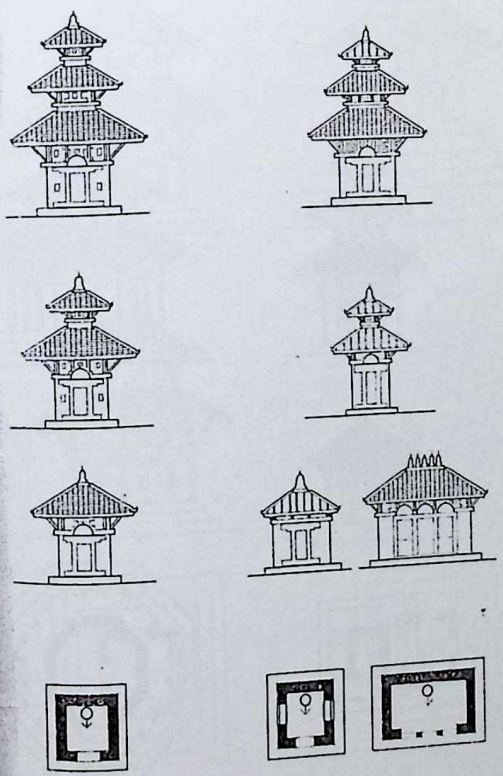
A— A square or rectangular room with three open sides.— The idol of the god to whom the temple is dedicated, usually Ganesh, is placed against the rear wall.



31 TEMPLE TYPE A

B— A square or rectangular room with only one entrance.— The god stands against the rear wall which in this case is usually Narayan.

C— A square room with four doorways.— The Dega has no particular orientation. The image of the god, usually a Shiva Linga, is centrally placed.

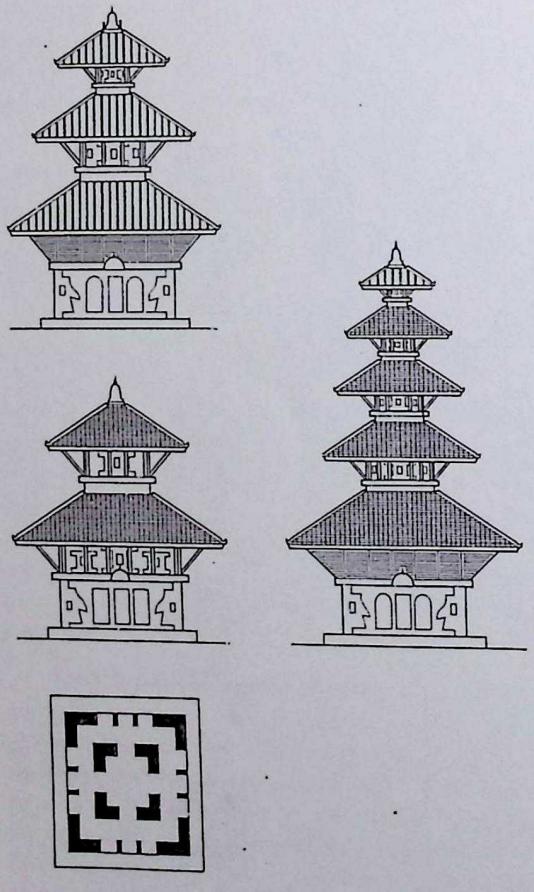


32 TEMPLE TYPE B

33 TEMPLE TYPE C

D— A square room, open on all four sides and encircled by a second wall, which has a wide doorway on each of its four sides.— The deity, generally a Shiva Linga, but occasionally Narayan on a Yoni, is centrally placed.

E— Similar to B, only with the addition of a surrounding roofed porticos—The god stands against the rear wall.



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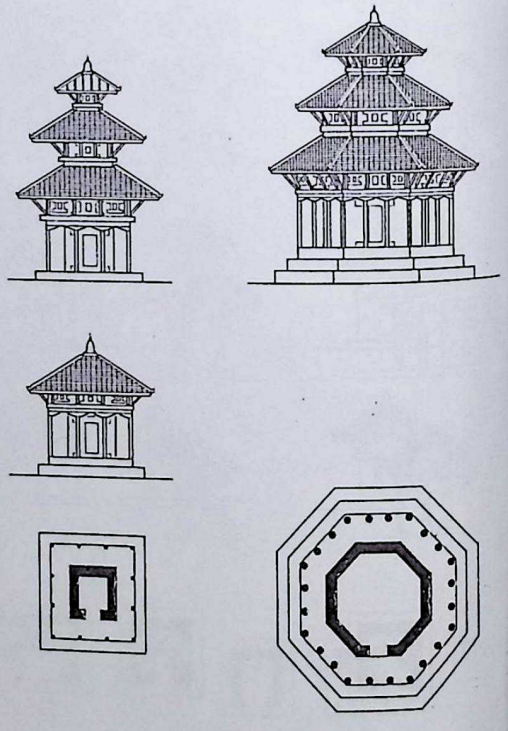
TEMPLE TYPE D



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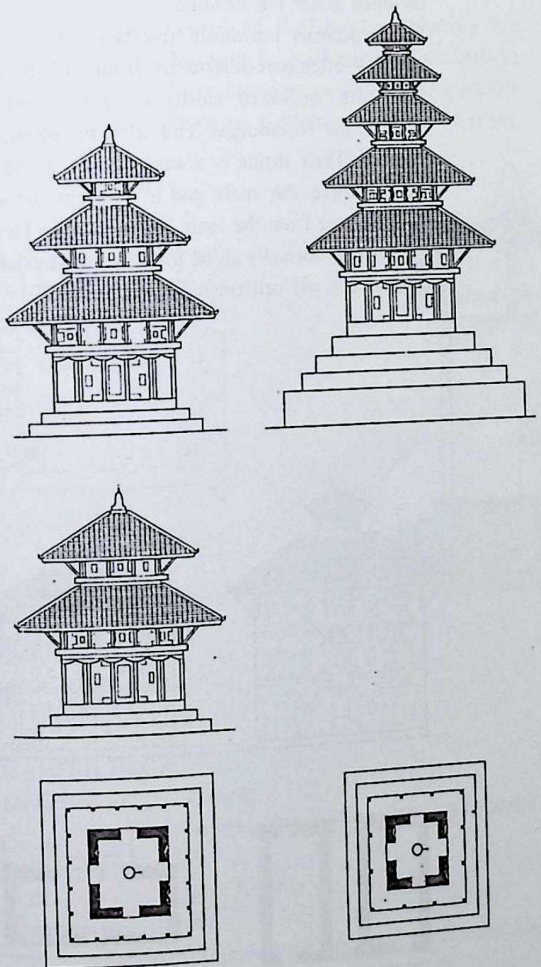
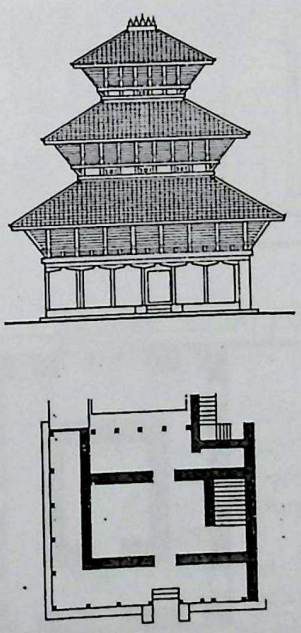
TEMPLE TYPE E

F— A development of type D where the exterior wall is replaced by a colonnade. The deity, always a Shiva, is centrally positioned.



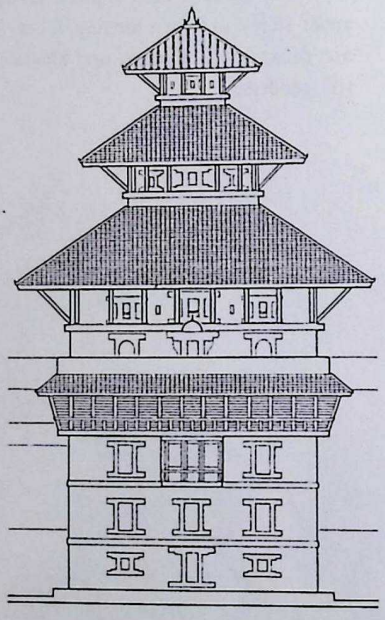
TEMPLE TYPE F 37

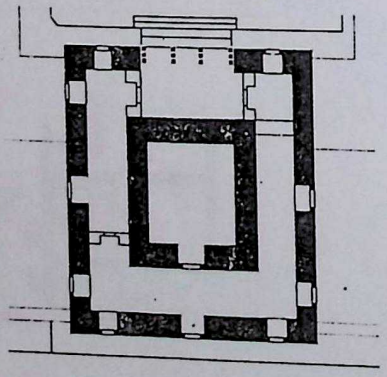
G— Unique features place this Dega type in a category of its own, apart from the group of Degas having a small Cella in the ground floor. The floor plan is almost always rectangular. The shrine with the idol of the god is placed always on the upper floor and in place of the Cella there is a hall taking the entire upper storey to form a meeting room. These Degas are dedicated to Bhimsen and Bhairav and to tantric goddesses.



TEMPLE TYPE G

H— The Cella of Dega type H is normally either of type of C or D and the Dega's multi-tiered superstructure is set on a three or four storey high palace or above a two or three storey base resembling the features of a residential building. In both cases the temples house Agamdevtas or Kuldevtas.





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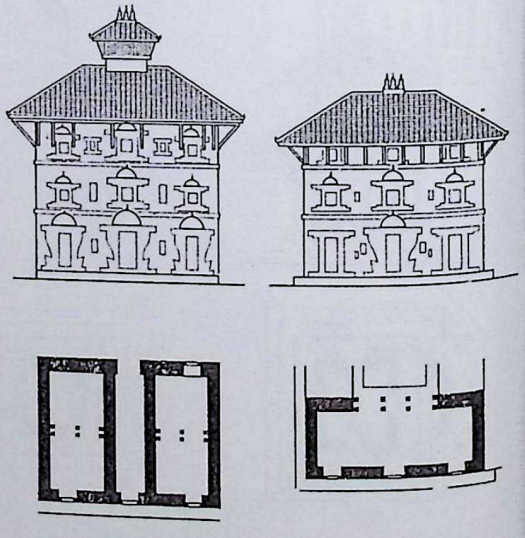
TEMPLE TYPE H

I— It may be incorrect to describe buildings of this type as temples, because they are called, even in Newari, Dyocchens,which means god's house. Nevertheless,there are a considerable number of Dyocchens and many of them are attributed with the same importance by the worshippers as ordinary temples. Furthermore, they contain building elements, such as guardian lions, a torana over the entrance door and a Gajur on the roof, which are typical of shrines and temples. For these reasons they have been included under this heading.

The Dyocchens outwardly resemble dwellings and are very often part of terraced groups of dwellings. They are dedicated mostly to tantric goddesses, such as the Navadurgas and also to Bhairav and Ganesh. Their shrine is always situated in the upper storey, where the main god is brought for several weeks a year from the main shrine (Pith). The Piths are located normally at the fringes of the settlements, outside the old settlement boundary.



39

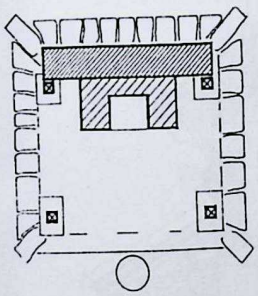
TEMPLE TYPE I

Examples

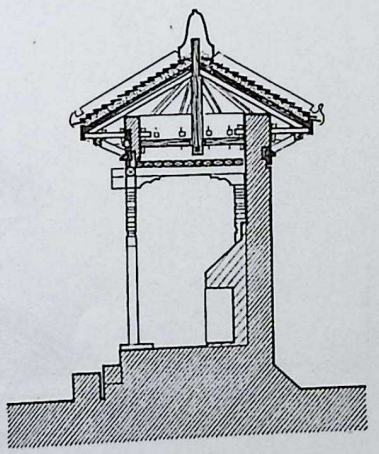
Essentially, the superstructure above the Cella gives little indication as to the god housed within it: nor does the shape of the Dega, the number of tiers or the amount of ornamentation help. However, one can generalise as to which god is likely to be found in a particular Dega. For instance Narayan is mainly found in type B, Ganesh is mainly found in type A, and Shiva is mainly found in type C and D.

Typical examples from four of the above groups are described here in detail :

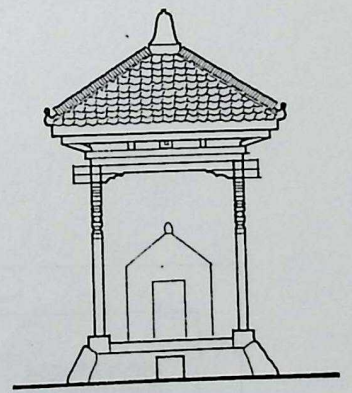
Group A : Ganesh in Kathmandu, Chhalaku Tol
B : Narayan in Kathmandu, Tripureshvar
D : Char Narayan in Patan, Mangalbajar
F : Shiva in Kathmandu, Darbar Square.



PLAN



SECTION



FRONT ELEVATION

M 1 2 3

40

GANESH DEGA

GANESH DEGA

Dedicated to : Ganesh
(roughly hewn stone, in a wall-recess)

Erected by : .....

Date : 19th Century

Temple type : A
(Temple with one roof. Cella open on three sides)

Dimensions

Plan : Cella 1.80m x 1.70m

Elevation : Temple 3.50m

Building materials :

Plinths — natural stone and brick (original appearance extensively changed due to repair);

Walls — constructed in baked bricks and clay mortar;

Roof — tiled with traditional tiles;

Woodwork — struts, beams, rafters, posts etc. of unpainted timber.

NARAYAN DEGA

Dedicated to : Narayan
(Stone figure on a pedestal)

Erected by : .....

Date : 1822 A. D.

Temple type : B
Two-tiered temple; the structure above the square Cella is empty and unused.

Dimensions

Plan	:	Ground floor	1,82 m x 1,80 m
		Plinth base	3,95 m x 4,00 m
Elevation	:	Temple	6,40 m
		Plinth base	+ 1,50 m
		Total	7,90 m

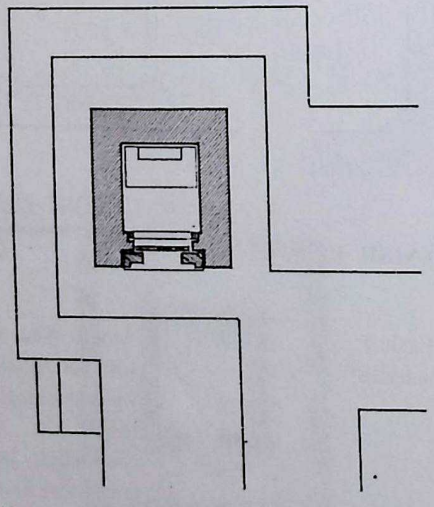
Building materials:

Plinths—faced with face bricks, corners and edges of stone;

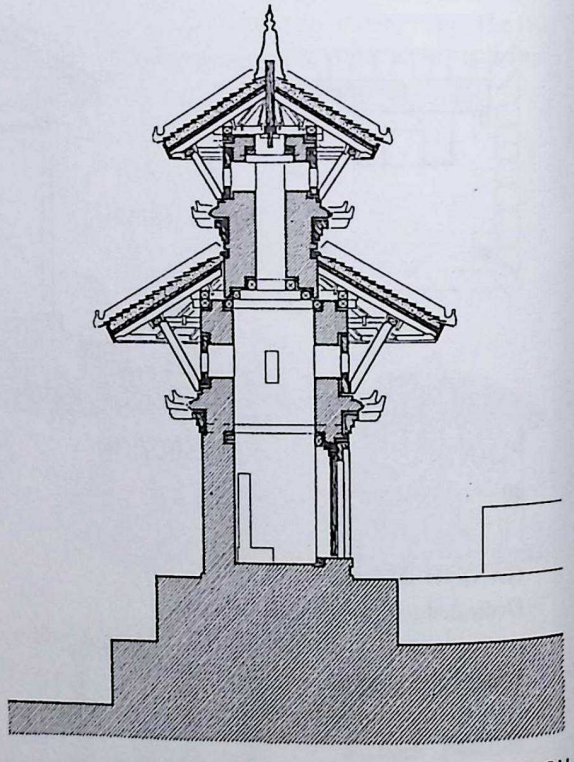
Walls— burnt bricks and clay mortar, brick skin on exterior of walls and wall area of Cella;

Roofs— traditional tiles,

Woodwork— doors, struts, beams, rafters, posts etc. of unpainted wood.



PLAN

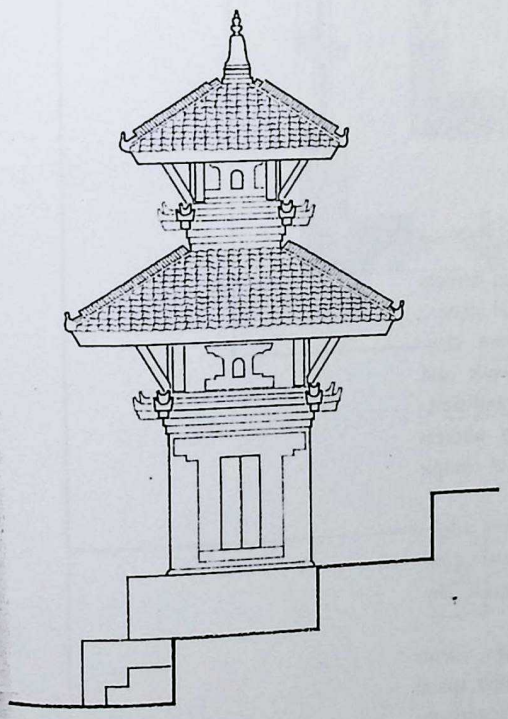


SECTION

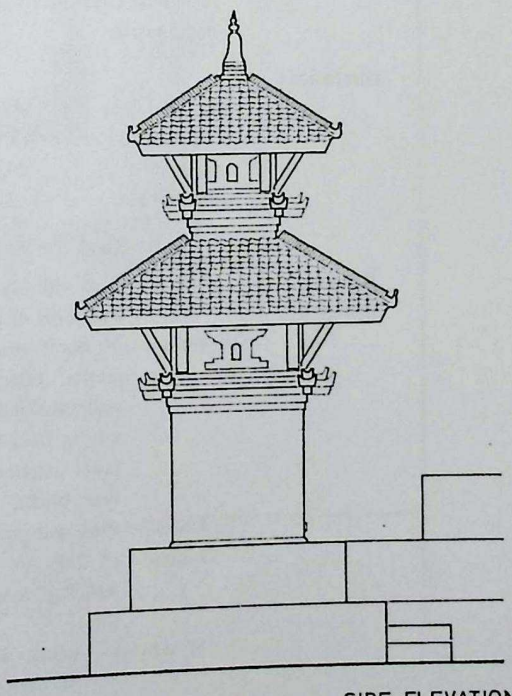
41a

NARAYAN DEGA

M 1 2 3



FRONT ELEVATION



SIDE ELEVATION

NARAYAN DEGA M 1 2 3

41b

CHAR NARAYAN DEGA

Dedicated to : Narayan
(Stone figure in shape of a linga)

Erected by : Purandharsinha

Date : 1566 A. D. (686 NS)

Temple-type : D
Two tiered temple; square, formed by inner wall, houses the shrine; outer wall forms surrounding walkway. Only the ground floor Cella and walkway are functional. The structure above is empty and unused.

Dimensions

Ground floor	6,62 m x 6,63.m
Plinth base	13,19 m x 12,95 m
Temple	10,60m
+Plinth base	+ 2,49m
Total	13,09 m

Building materials:

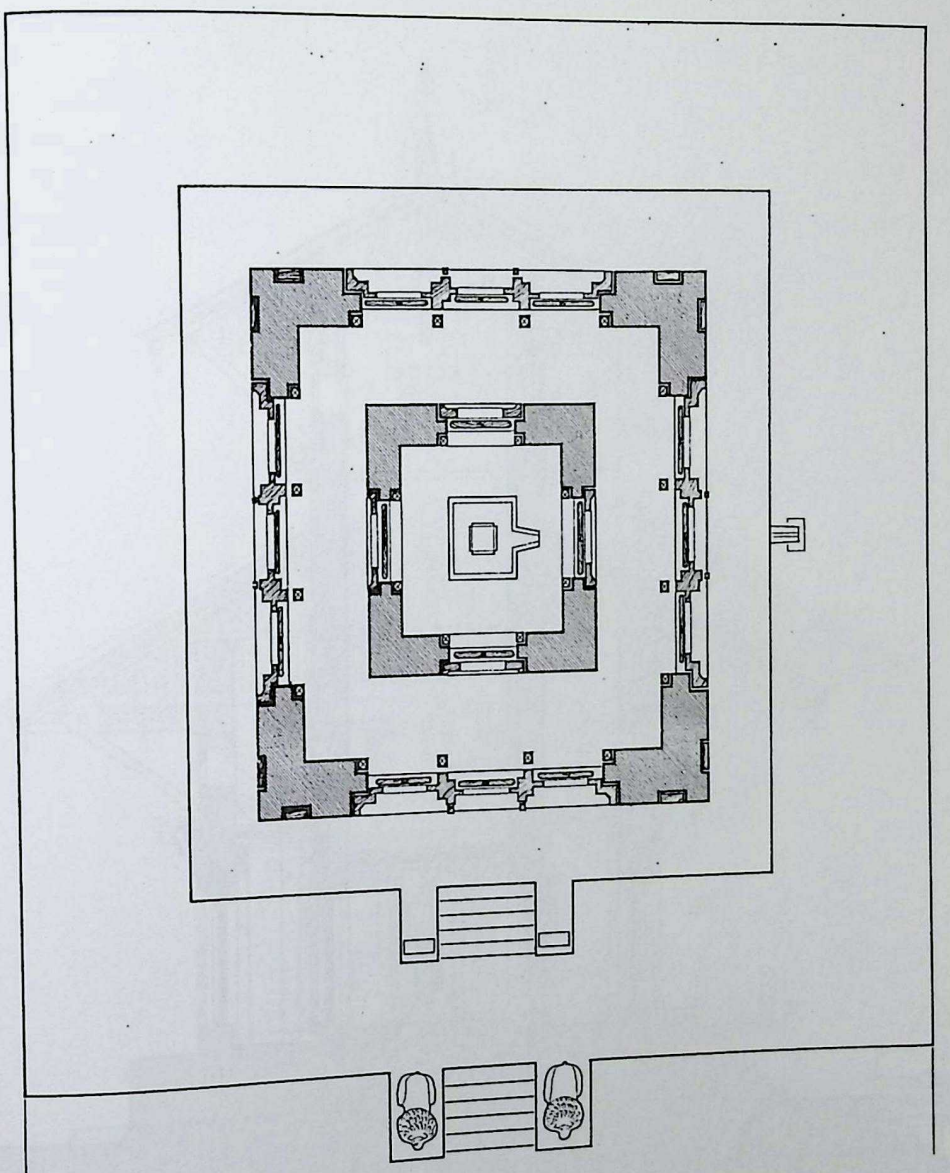
Plinths— faced with brick skin corners and curbs of natural stone

Walls— of burnt bricks and clay mortar, exterior walls and wall areas of Cella and walkway in brick-facing, whereas tower interior is of simple fired bricks;

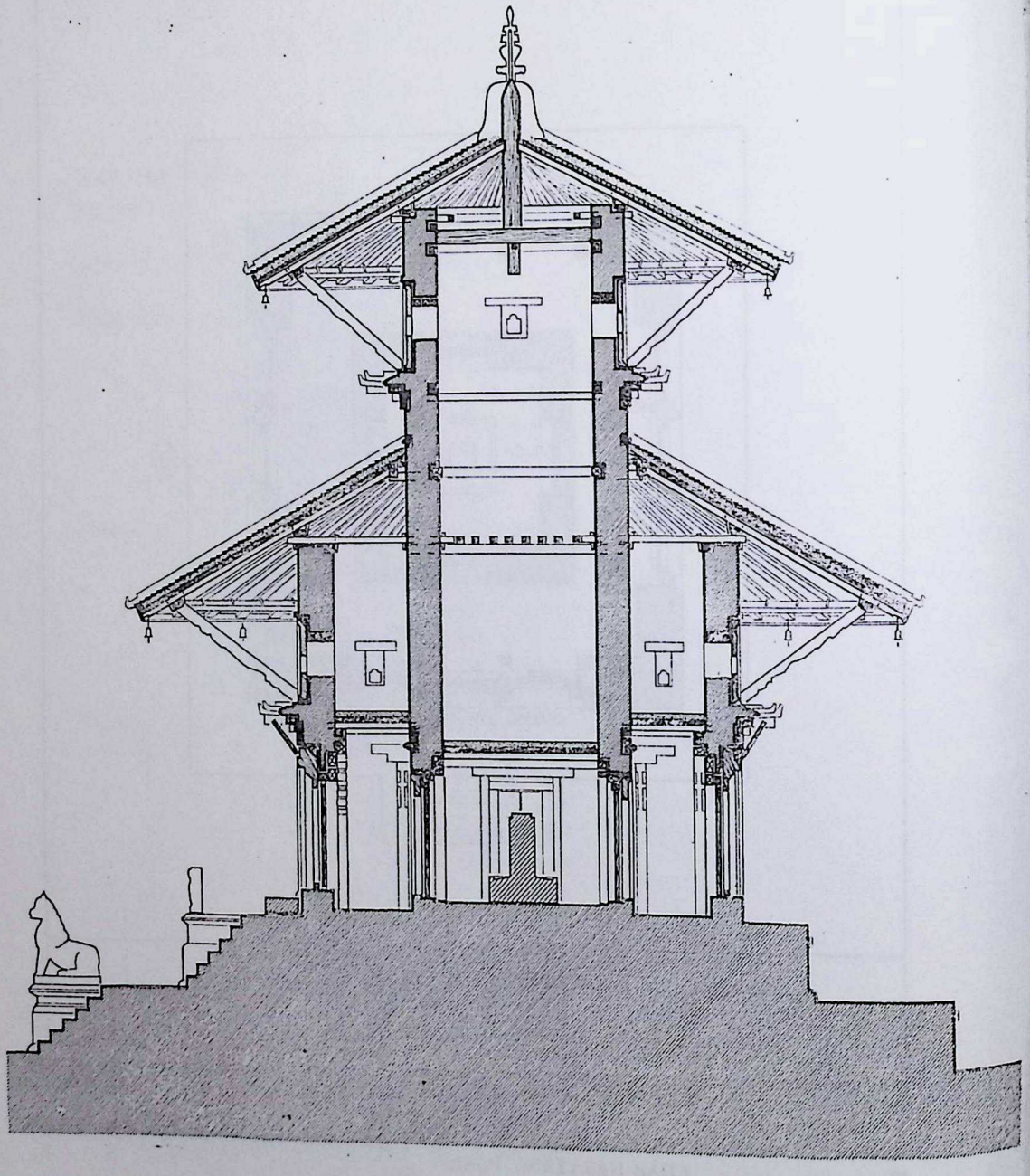
Roofs— tiled with traditional tiles;

Floors— of Cella in natural stone, walkway in well burnt clay tiles;

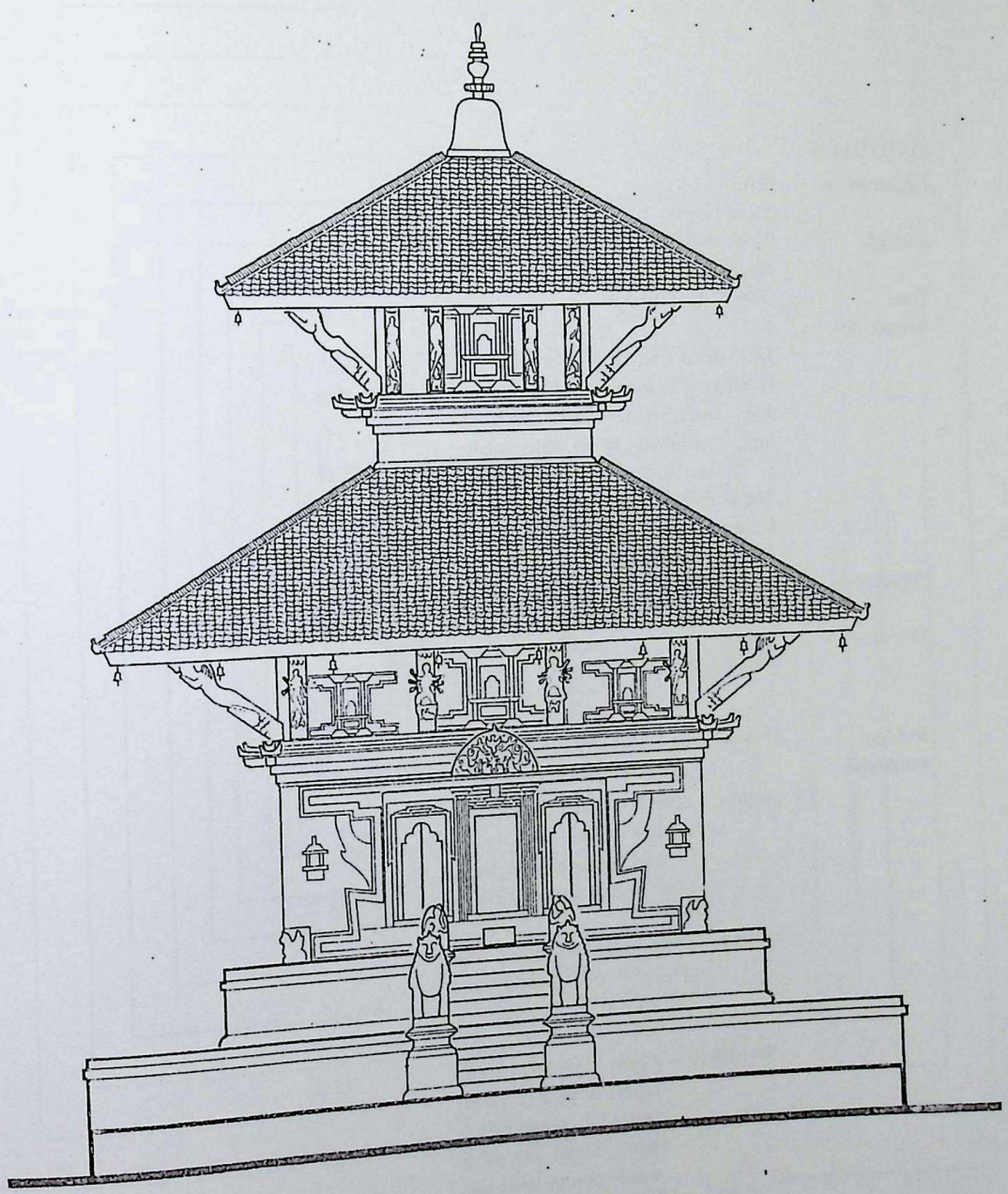
Woodwork— doors, windows, struts of painted wood (paint not original), beams, rafters etc. of unpainted wood.



42a CHAR NARAYAN, PLAN



42b CHAR NARAYAN EAST-WEST SECTION M 1 2 3 4 5



CHAR NARAYAN FRONT ELEVATION M 1 2 3 4 5

42c

MAJU DEGA

Dedicated to : Shiva
(Stone Linga)

Erected : Riddhi Lakshmi, the widow of Parthivendra Malla

Date : 1690 A. D. (810 NS)

Temple type : F
Three-tiered temple, of which the wall forming the inner square of the ground floor, comprises the Cella which, in turn, is encircled by an outer square of columns to form an open portico. The ground floor is functional, but the structure above the shrine and portico is empty and unused.

Dimensions

Ground Floor	8,44 m x 8,40 m
Plinth base	24, 90 m x 24,95 m

Elevation :

Temple	16,10 m
Plinth base	+ 7,44 m
Total	23,54 m

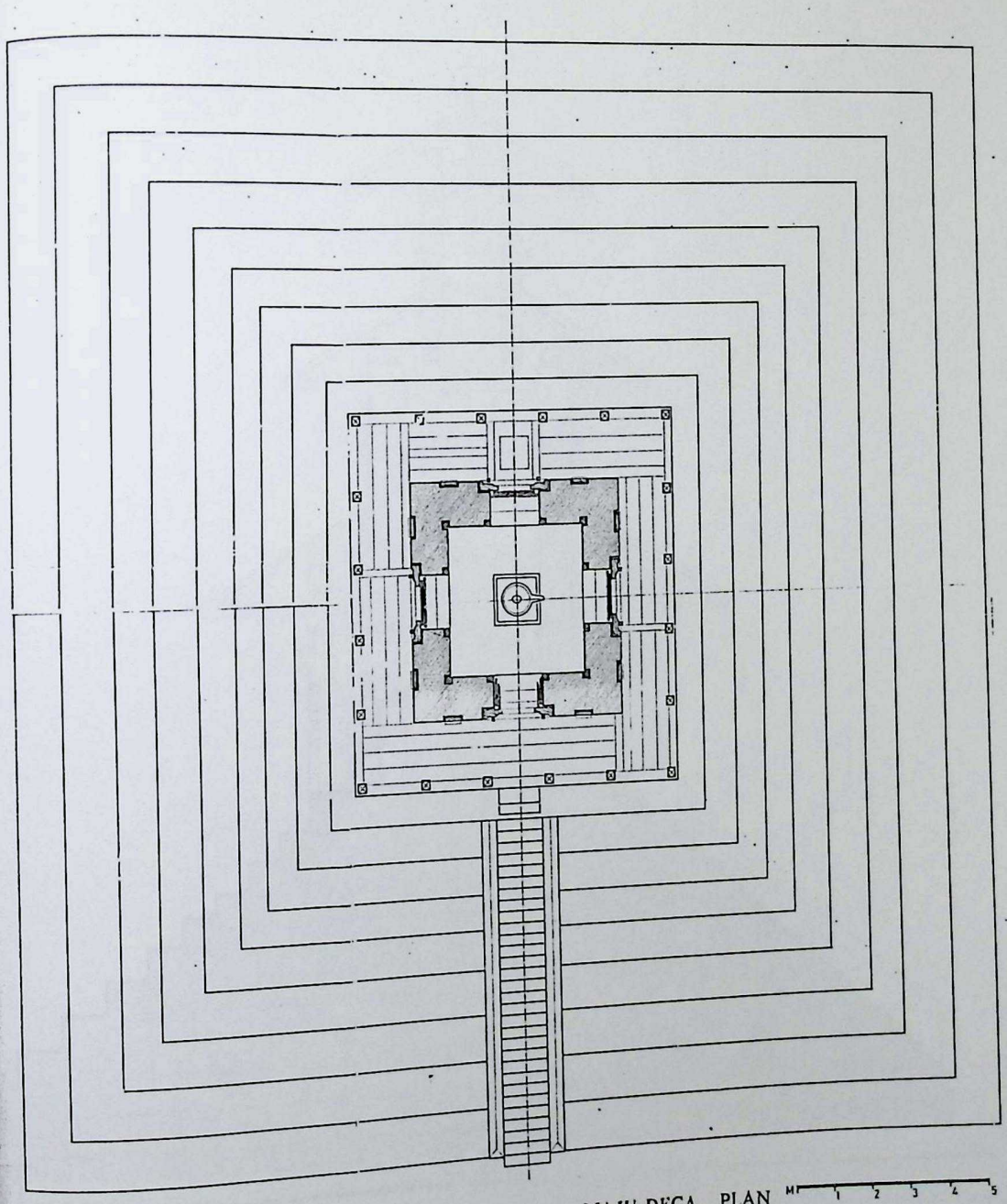
Building materials:

Plinths— faced with brick skin, corners and curbs of natural stone;

Walls— burnt bricks and clay mortar, exterior walls and wall area of the Cella faced with brick skin, interior of simple fired bricks,

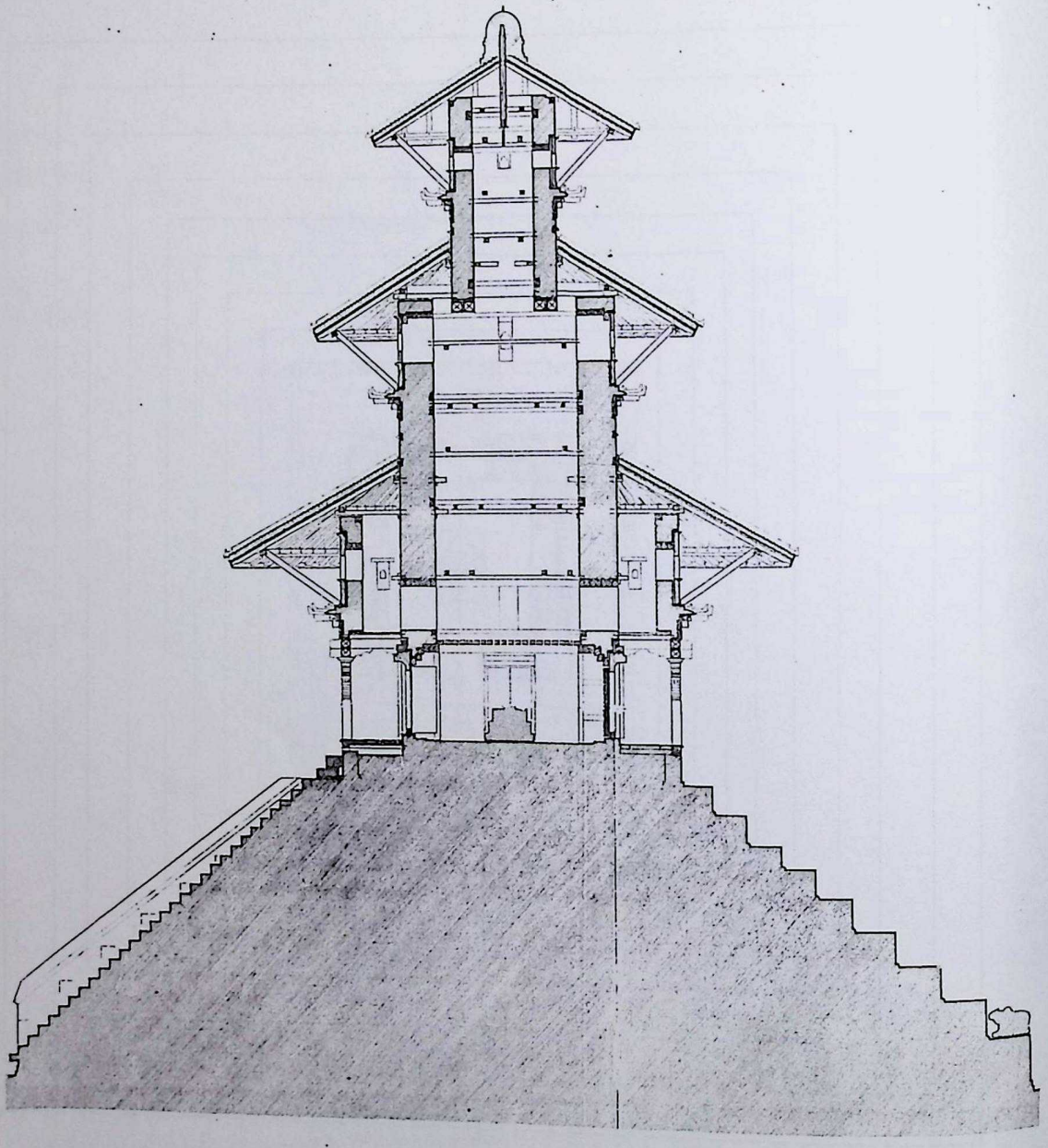
Floors – Cella in natural stone, the portico is covered with wooden planks;

Woodwork— Doors, windows, struts, rafters of painted wood, (paint of recent origin) posts, beams and other wood of unpainted timber.



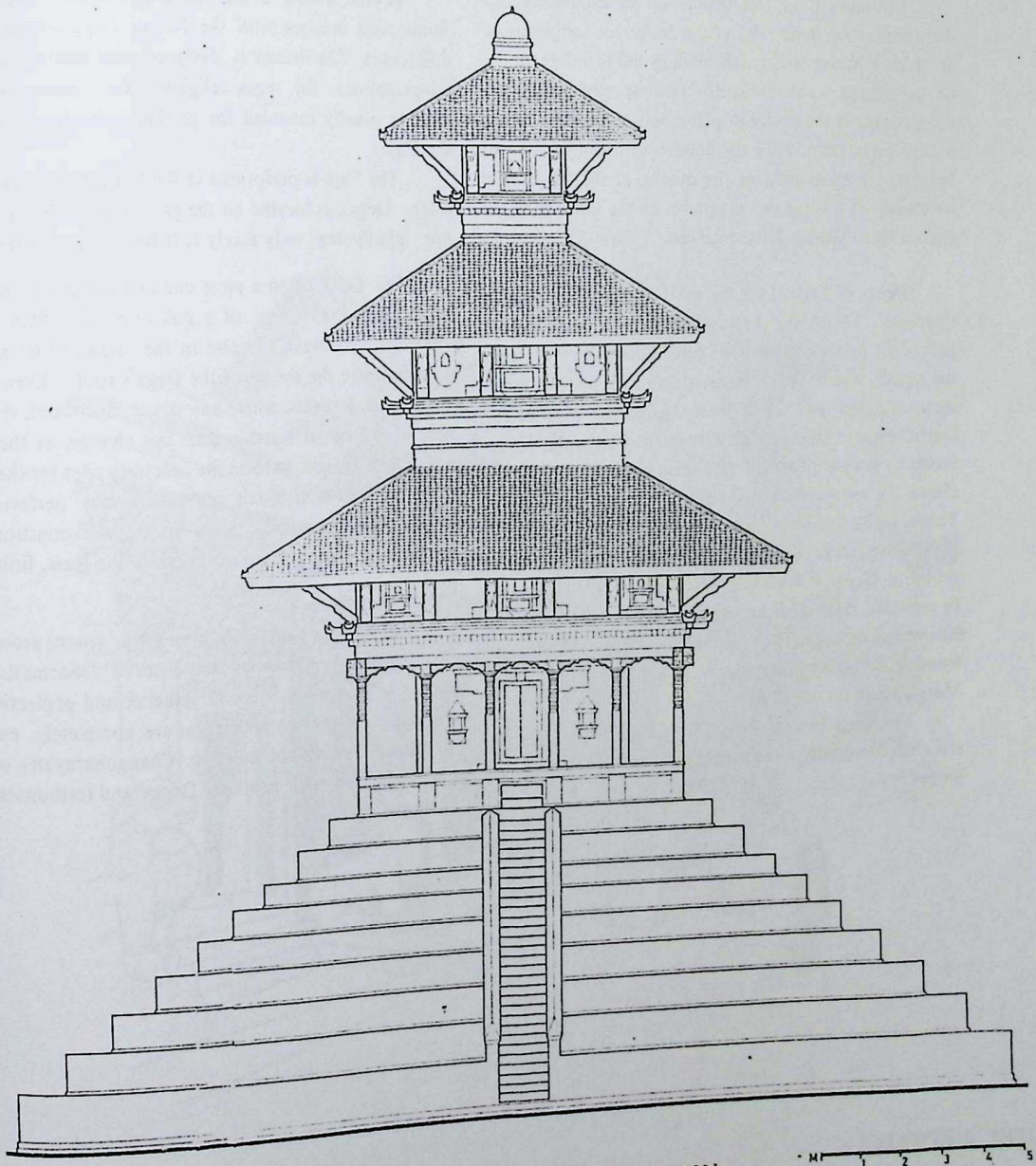
MAJU DEGA, PLAN

43a



43b

MAJU DEGA EAST-WEST SECTION.



MAJU DEGA FRONT ELEVATION

43c

SUMMARY

The analysis of this temple survey establishes that there are certain basic rules of the design for temples, none of which, however, are strictly binding and therefore cannot be considered rules as such. Definite preferences are recognisable in the choice of plan, the structure as a whole and its orientation, while the number of roofs, the type of building material used or the quality of the finish seem irrelevant. Carvings and sculptures on the other hand are accord ng to strictly defined canons.

Degas of Type H are the most impressive because of their size. They house the private gods of the kings and are part of the palace complex. The base of these Degas is a walled square whose facade is designed to resemble a three-storeyed palace wing. Like these Agamdegas, most of the Darbar-Square Degas which were built by kings, have been raised by several plinths to give them a special prominence above the surrounding buildings. With the exception of Taleju Dega, in the palace grounds of Kathmandu, and the Bhimsen Dega of Patan's Darbar Square, this impressive group of Degas is not especially popular with the people. In contrast, it is significant that the tiny brass shrine of the Kathmandu Ganesh is by far the most frequented in Kathmandu, followed by Annapurna in Asan Tol and the Seto Macchindranath nearby.

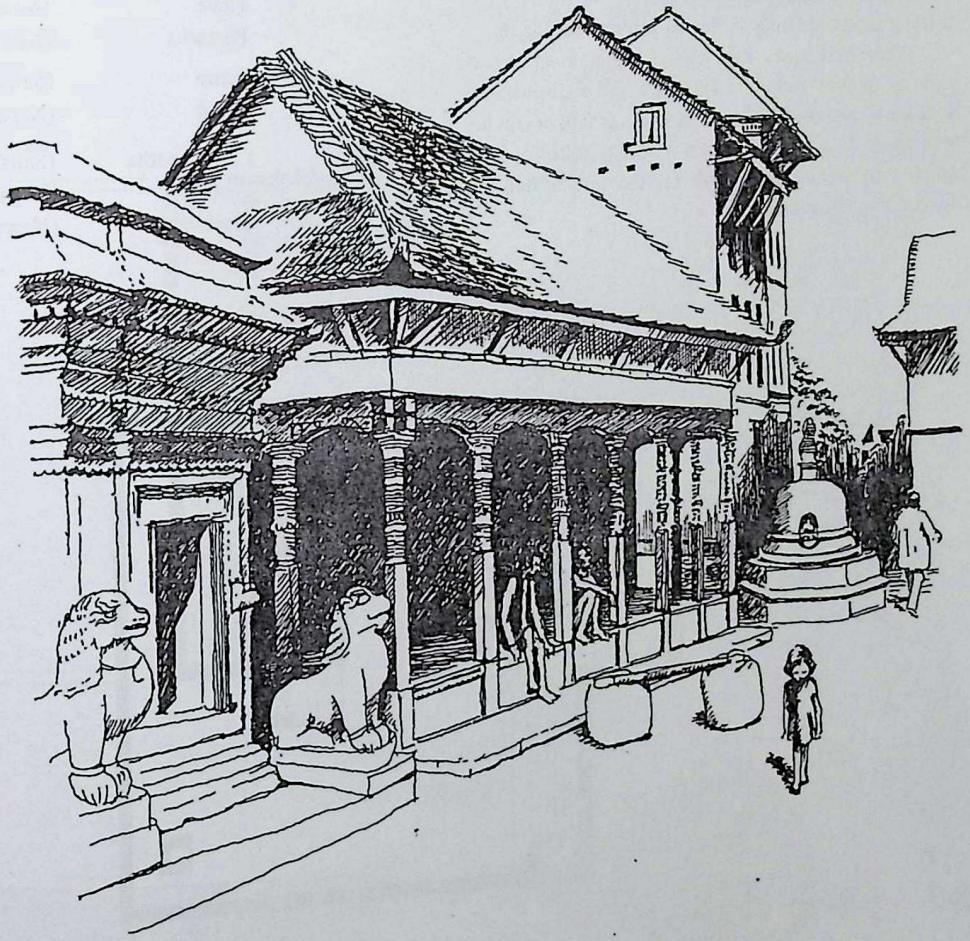
The latter two, as well as Taleju and Pashupatinath, are also among the most ornately decorated free standing Degas.

A comparison of the Christian church and the Mohammedan mosque with the Nepali Dega reveals marked differences. The former is designed to accommodate large congregations for mass religious services, whereas the latter is usually intended for private individual worship or the Puja.

The Puja is performed in the Cella, which, except for a few Degas, is located on the ground floor above at least one plinth step; only rarely is it below ground level.

The Cella, often a mere one or two square metres in size, houses the image of a god only. The Puja enables communion between the god in the small Cella and the devotee under the shelter of the Dega's roof. Even during large family festivals, where animals are sacrificed, the principle of individual worship does not change, as the priest or family elder will perform the necessary rites for the whole gathering and individuals afterwards may perform their own Puja. The priests, however, do not constitute the leaders of the congregation. Besides the feast, little communal activity is undertaken.

These big festivals are held in open spaces around the Degas, while the numerous resthouses or Dharmashalas in the vicinity provide necessary shelter and protection for the occasion. Important Degas are completely enclosed in a square of resthouses (e. g. Changunarayan) or have developed into settlements of Degas and resthouses, as in Pashupatinath.



CHAPTER VIII

THE PUBLIC RESTHOUSE

THE PUBLIC RESTHOUSE

Introduction

A building type common to all towns and villages is the Dharmashala. This is the traditional Nepali resthouse which is free of charge to the traveller. The Dharmashala under its different names of Sattal, Pati, Mandapa, Chapat, to mention but a few of the Sanskrit, Nepali and Newari variations, is built in many different shapes and sizes.

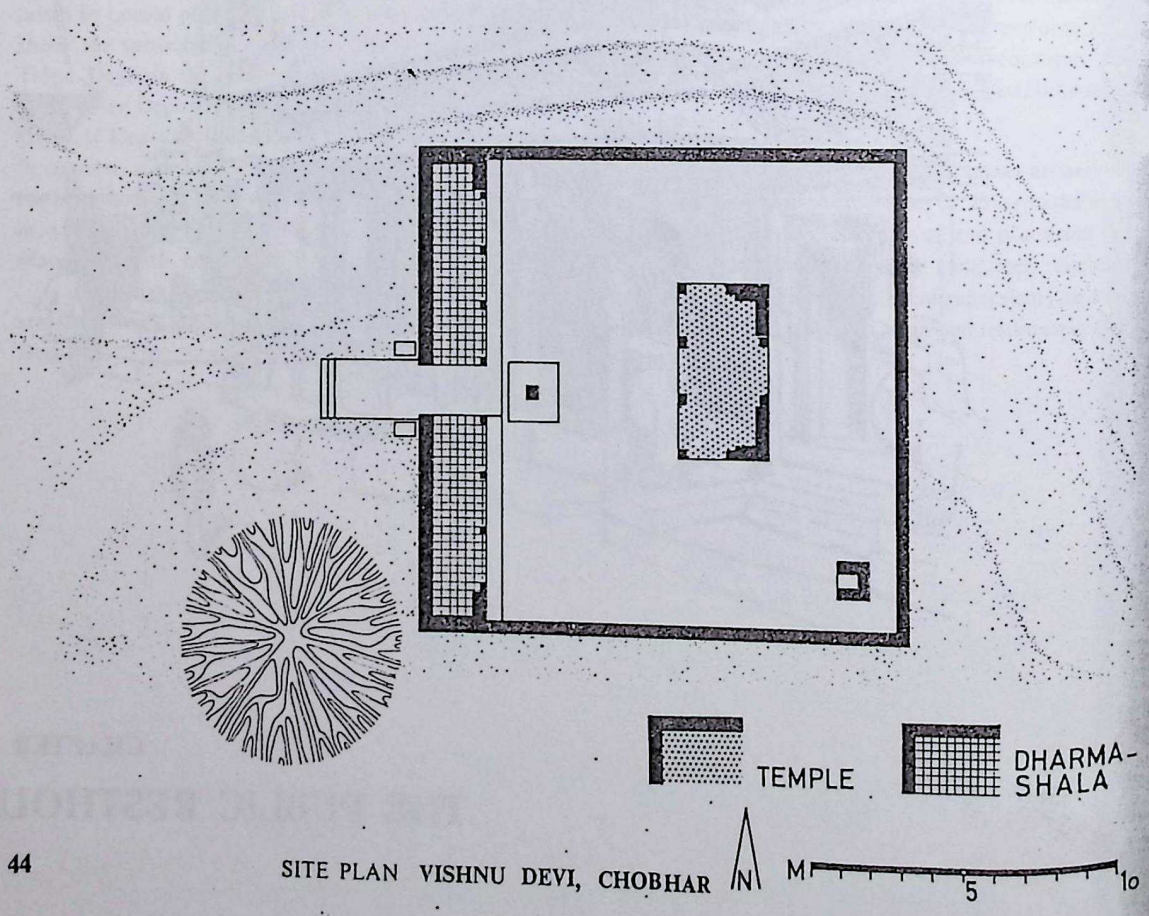
The general term Dharmashala is applicable to all types of resthouses but today is mainly used for the resthouses near a place of pilgrimage, such as temples and sacred bathing places, offering shelter particularly to pilgrims.

These resthouses were built for practical purposes, such as to give shelter to travellers and were generally donated by wealthy individuals, religious groups or families. Sometimes these donors formed a society called a Guthi which then became responsible for the construction and upkeep of the building.

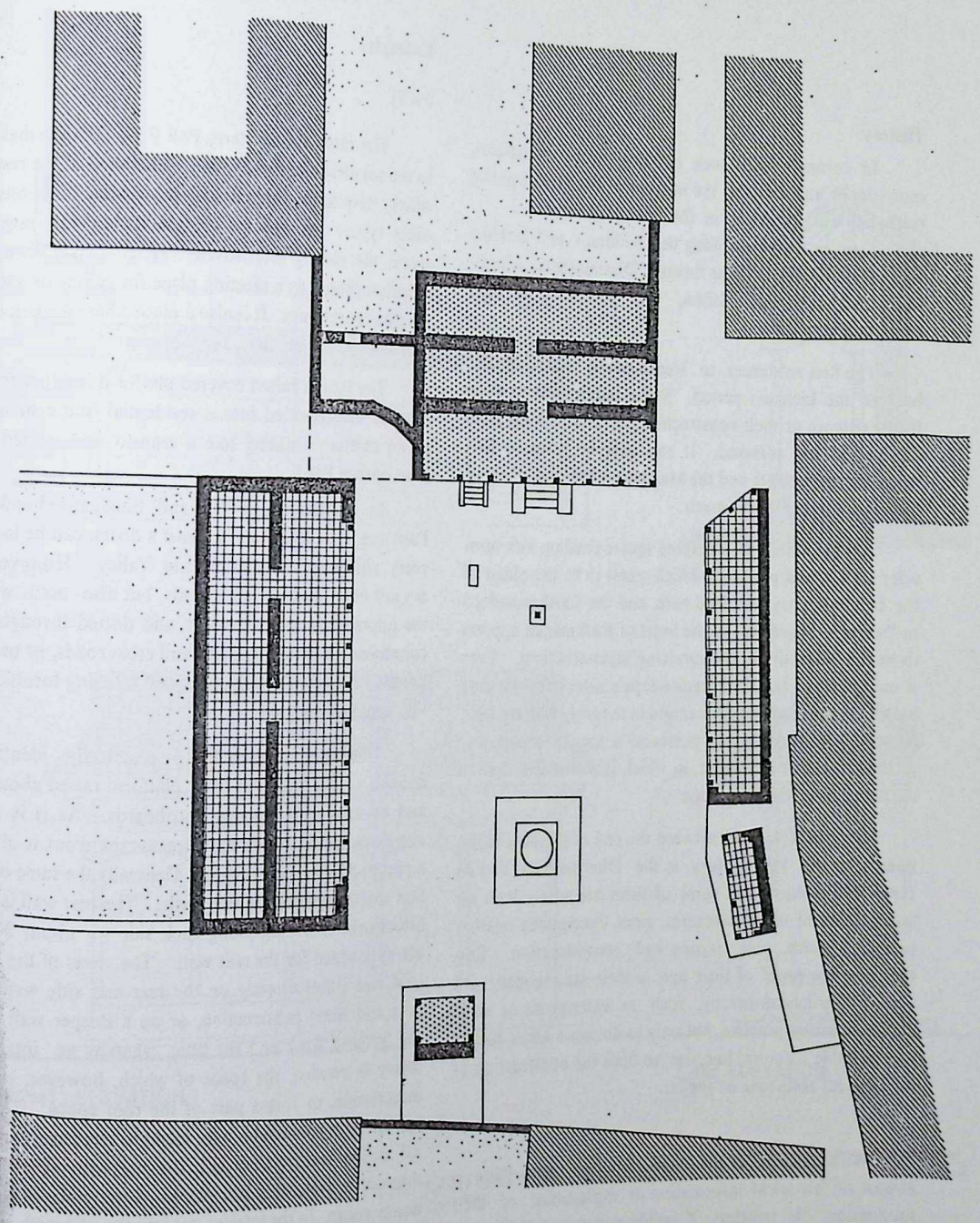
The names of the resthouses are systematically represented as follows :

DHARMASHALA

SATTAL :	Mandapa	(Sanskrit)
" :	Mandu	(old Newari)
" :	Madu	(new Newari)
" :	Pattika	(Sanskrit)
" :	Pati	(Nepali)
" :	Phale	(New Newari)
" :	Phalacha	(New Newari)
" :	Sattra	(Sanskrit)
" :	Sattal	(Nepali)
CHAPAT :	Chatushpatha	(Sanskrit)
	Chapat	(Nepali)
	Chapahra	(Newari)



SITE PLAN VISHNU DEVI, CHOBHAR



45 SITE PLAN NARAVADURGA, THECHO

History

In common with such building types as palaces, monasteries and temples, the concept of the Nepali public resthouse has its origin in the Indian pattern.

Sanskrit texts describing the buildings and building rules, mention shelter in the forms of Dharmashala, Margashala, Mandapa and Sabha, with guidelines on their construction.

The first references to Nepali public resthouses date back to the Lichhavi period. Stone inscriptions mention their existence or their construction. But no building from this period has survived. It can only be assumed that types such as the Pati and the Mandapa have not changed their appearance very much.

It is the Mandapa, a covered square pavilion with open sides on a raised platform, which seems to be the oldest of the building types described here, and the Kasthamandapa or "wooden Mandapa" in the heart of Kathmandu appears to be the oldest of all the surviving superstructures. Even if only parts of the Kashthamandapa's superstructure date back to the time of its first mention in the early 12th century, it must then have already possessed a special importance, as the settlement or district, in which it is situated, derived its name from this Mandapa.

Only in the period between the end of the 16th to the middle of the 18th century is the Dharmashala and its types well defined, and some of them are surely built on foundations of older structures, since inscriptions relating to them describe many repairs and reconstruction. Further possible proof of their age, is their associations with very old structures nearby, such as waterspouts or wells. It was common practice, not only to donate a water supply at a suitable location, but also, to fund the construction of an adjacent resthouse or shelter.

With regards to the other resthouse types, there is almost no historical information or explanation of their foundation. Nevertheless, if building details and carvings are compared with structures of a similar age, it is possible that some are between 400 and 500 years old. This is particularly relevant to the Sattals of the "House Type".

Examples

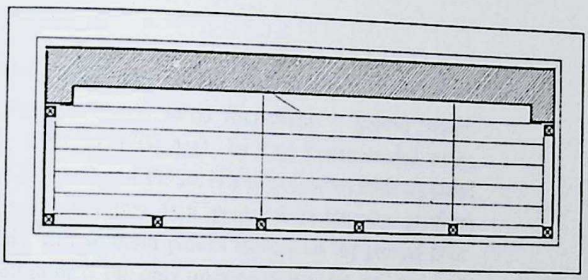
PATI

The more specific term Pati for a Dharmashala refers to the smallest and most widely distributed of the resthouses which, despite its limited size, has similar functions to the other types. As well as being a shelter for travellers, it serves the closely interwoven Newari society living in its neighbourhood, as a meeting place for games or social and religious gatherings. It is also a place where women do their laundry and is even used as a barn.

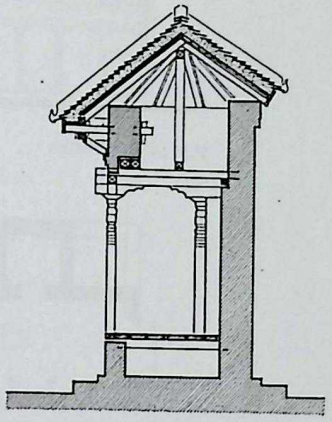
The Pati, a raised covered platform is either free standing or incorporated into a residential house or attached to an existing building like a lean-to and named Dupat (two corner Pati).

In Kathmandu, Patan and Bhadgaun hundreds of Patis are to be found and at least a dozen can be located in every village in the Kathmandu Valley. However, Patis are not only found in settlements, but also occur widely at the approaches to settlements, and dotted throughout the countryside near roads, paths and cross roads, or near wells, ponds, streams and bridges, as well as being located alongside temples and shrines.

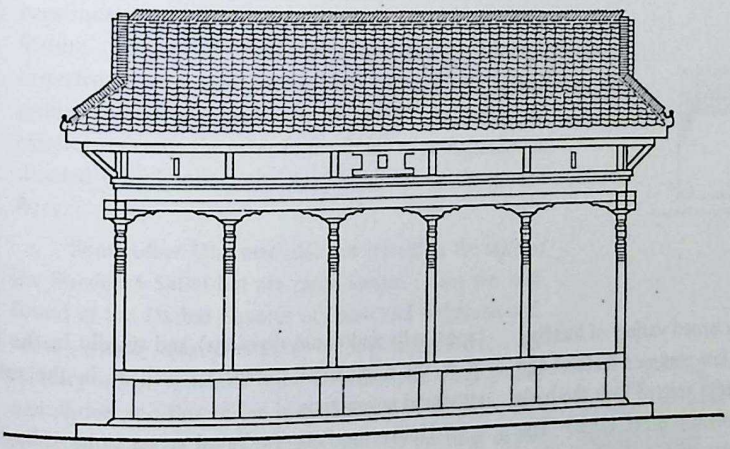
The layout of each Pati is practically identical and consists of a rectangular brick platform raised about 60 cm and covered with wooden floorboards. As it is sited to over-look roads, ponds and streams the front is always of a post and lintel construction. Generally the same construction is also used for the side walls. The rear wall is of solid brickwork, returning along each side for about 30 cm, to act as a brace for the rear wall. The eaves of the purlined roof rest either directly on the rear and side walls or the post and lintel construction, or on a sleeper wall between the ground floor and the attic, whereby an intermediate storey is created, the space of which, however, is usually inaccessible, or forms part of the roof space. This intermediate, low room moreover seems to serve as a mere external design feature since, as in the case with otherbuildings, the roof is preferably not placed directly above the functional room. In the interior, set into the rear wall, are niches for idols or oil lamps. The altars, mainly dedicated to Ganesh, are of a more recent origin. The roof of a free standing Pati is a pitched saddle roof, simple hipped roof, or lean-to roof (Pati abutting another building).



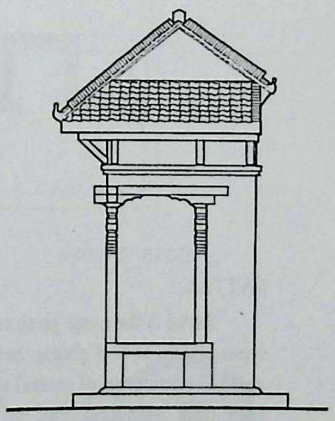
PLAN



SECTION



FRONT ELEVATION



SIDE ELEVATION

M 1 2 3

46 PATI, KUTI SAUGAL TOL, PATAN

SATTAL

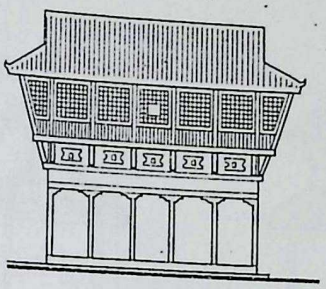
Sattal is the name given to a broad variety of building types which, at first glance, have few common features and generally comprise of several storeys erected over the basic plan of a Mandapa, Pati or possibly other types. This seemingly amorphous style, for classification purposes, has been divided into three groups and detailed descriptions of each of the three groups appear under the following headings:

a) Sattal of a two-storeyed Pati type
b) Sattal of a Mandapa type
c) Sattal of a house type.

The most striking differences between the three types of Sattals are evident firstly in the ground floor plan which is either square or rectangular; secondly in the lay-out (open halls and room divisions) and thirdly in the height or in the number of storeys, as well as in the resulting structural appearance.

Unlike the Pati, the Sattal seems to have been built not only for the transient traveller, but also for longer sojourns for such people as Gurus and Sadhus. Needless to say, only Sattals of the house type were suitable for the latter purpose, as the other types are merely a covered platform.

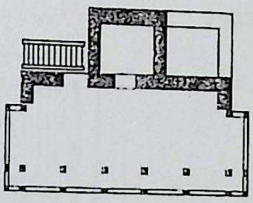
The idols and shrines which have been erected in Sattals are features which, for the most part, are of a later origin, not having been incorporated into the original design. Examples of such Sattals are the Kashthamandapa and the Lakshminarayan Sattal in Kathmandu and the Dattatreya in Bhadgaun.



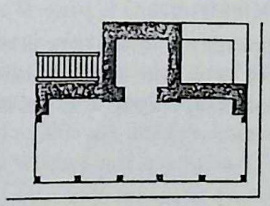
FRONT ELEVATION

a) Sattal of a two-storeyed Pati type

The Sundhara Sattal (Sundhara = golden water-spout), built in 1700 A.D. by Raja Yoganarendra Malla (1684-1705 A.D.) of Patan, is a two-storeyed building based on the single storey Pati plan. A rectangular platform covered with wooden planks constitutes the ground floor. A small door is the only opening in the rear wall and leads to a small Krishna and Lakshminarayan shrine. The front and side elevations comprise of open rows of supporting pillars. The front facade of the Sundhara Sattal features a blind wall about half a storey in height, which internally constitutes dead space but externally is a deliberate design feature. Above this half-storey the open top floor is extended on three sides by a balcony enclosed with latticed grilles. Two doors lead from the main room, one to the exterior stairway, the other to the shrine of an Agamdevata situated directly above the Krishna shrine on the ground floor.



UPPER FLOOR

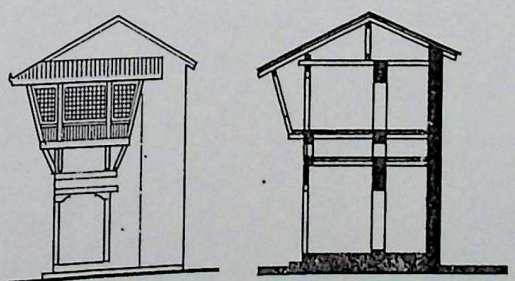


GROUND FLOOR

Some other Dharmashalas are erected in the style of the Sundhara Sattal but are much longer. They are still found at the Darbar Squares of Patan and Bhadgaun and, most probably, quartered a part of the palace guard or other military units. Each of these Dharmashala wings houses one shrine and this shrine is distinguishable from the rest of the building by the pinnacle (Gajur) on the ridge of the roof. Two examples of such Dharmashalas are:

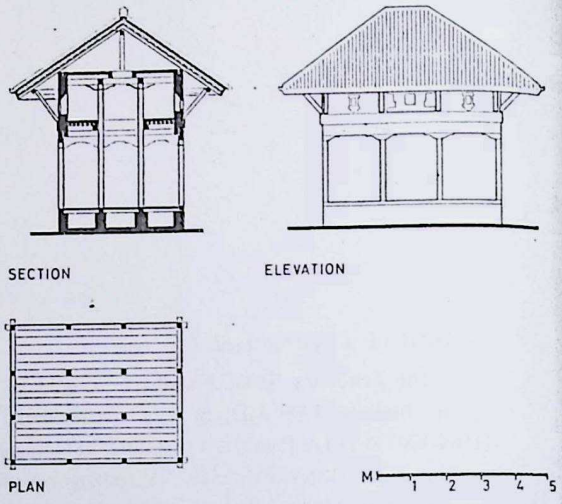
Patan Darbar Square: Shrinivasa Malla built 1678 A.D. the Lamo Pati (long Pati), also called Tahaphale (big bench).

Bhadgaun Darbar Square : Jitamitra Malla built 1682 A.D. the two-storeyed Dharmashala with a golden Mahadev statue in the southern wing, and in the eastern wing of this Dharmashala the statue of Narayan was installed.



SIDE ELEVATION SECTION

47 SUNDHARA SATTAL M 1 2 3 4 5



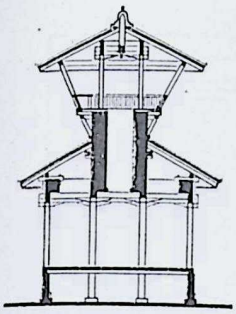
48 MANDAPA DARBAR SQUARE, PATAN

b) Sattal of Mandapa type

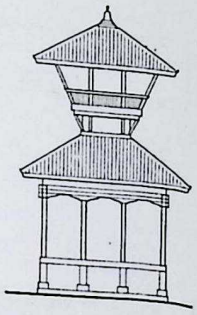
The Mandapa is a square, single or several storeyed building which serves many functions similar to those of a Pati; yet it was mainly designed to be used as a community or reception hall.

It is a free standing open pavilion, facilitating larger gatherings of people around or within it. It is always found inside settlements, irrespective of other buildings and has its own particular importance. One of the two Mandapas, near the northern wing of the palace in Patan, used to be the municipal weighing house, as well as the place where market prices were fixed. Taking the design of its four central columns into account, this Mandapa seems to be older than its northern neighbour, the Manimandapa (or pavilion of jewels), which was originally erected as a Sabha Mandapa (meeting hall), and renovated in 1701 A.D. by Raja Yoganarendra Malla. At the same time, a throne, made of black stone, was installed in it. Manimandapa was a meeting place for priests and astrologers, and it was here that the most favourable date for the beginning of the very popular annual Rato Machhindranath festival, in honour of the most important deity of the Valley, was determined. The kings of Patan were crowned in the Manimandapa and they also made this their place for meeting with the town's people.

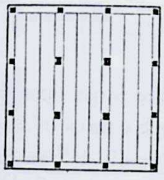
Today both Mandapas have been degraded to vegetable stalls.



SECTION



ELEVATION



PLAN

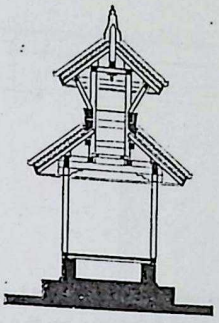
M 1 2 3 4 5

49 MANDAPA (INDRA SATTAL), KHADPU

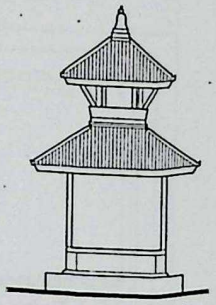
The Indra Sattal, which was in a bad state of repair when surveyed, has now, with the exception of the raised platform, disappeared completely. It was, until recently, the centre of the small Newari village of Khadpu (Shrikandapura) in the Banepa Valley.

Judging from the carvings on the posts and lintels, it can be assumed that the construction of the Indra Sattal dates back to about the 16th century.

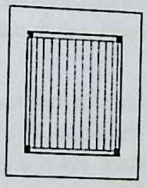
The Indra Sattal, a raised two-storeyed building, was set on sixteen supporting columns (Sohrakhutte) on a brick and stone base. The inner set of columns formed the support for the brick core, which in turn supported the upper floor. The lower roof rested on a sleeper wall supported by the outer columns and the beams projecting from the brick core. The upper storey consisted of an open hall with a balcony on all four sides. Four central posts and twelve slanting struts carried the roof. Upon a low bench, attached to the latticed balustrade on the western side of the balcony, was where the statue of Indra was placed once a year for worship. The upper floor was not readily accessible from the ground floor with only a few hatches in the core of the brickwork providing access above.



SECTION



ELEVATION



PLAN

M 1 2 3 4 5

50 MANDAPA CHAIBAHI TOL, PATAN

The Mandapa of Chai Bahal Tol in Patan is the only other example of a two-storeyed Mandapa. Four columns alone carry the load of the lower roof as well as that of the upper storey. The building does not seem to be older than two hundred years and, therefore, is a more recent development of a Mandapa on a square plan.

Kashthamandapa of Kathmandu, Manimandapa of Patan and Dattatreya Dega of Bhadgaun are the most important Mandapas for the towns in which they are located because, since the times of the Lichhavis, each municipality required a Mandapa as an assembly hall in order to be classified as a town.

By far the best known Mandapa is the Kashthamandapa in Kathmandu. It is not only the largest Mandapa and unique both in form and structure, but also the oldest Mandapa in the whole of the Valley.

The first references to the building date back to the 11th and 12th centruries A.D. The name Kashthamandapa (wooden Mandapa) was used in 1143 A.D. when referring to the settlement around the building, thus indicating the importance of the Mandapa and its early establishment.

The Kashthamandapa has also been known as the Maru Sattal (Sattal located at Maru Tol) since the 16th century. Many of its supporting columns, especially the four 7 metre high centre posts appear to be among the oldest surviving timber structures in the Valley. Whether these are the original posts from the 11th century has, however, not been ascertained yet.

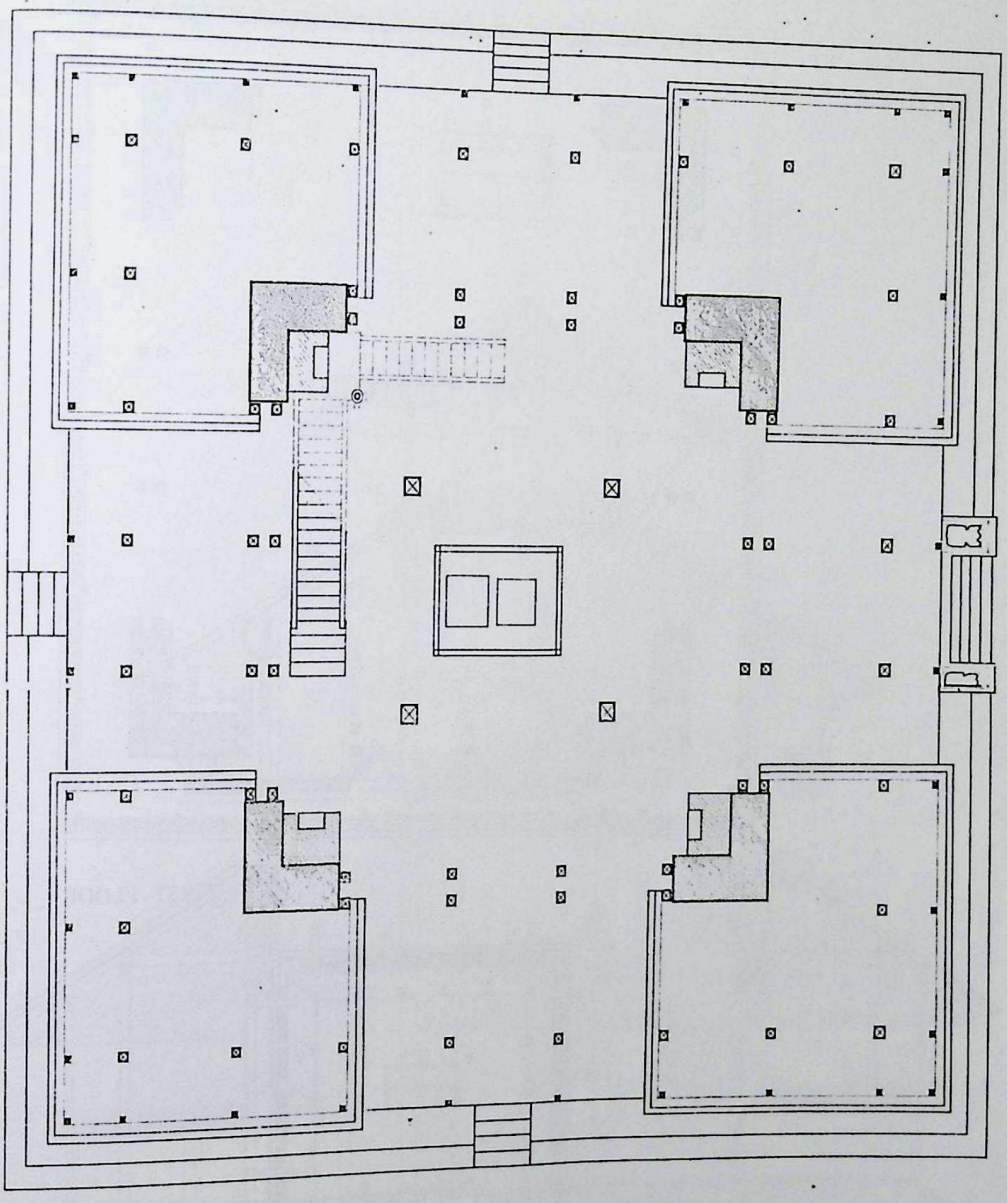
Legend has it that the timber used in the construction of the Kashthamandapa came from a single tree; and, moreover, that the Sikhamu Bahil and the Sinha Sattal were built from the remaining wood of the same tree, which is said to have stood one kilometre to the north of Maru Tol near the Ikha Pukhu. The available dates and descriptions about these buildings differ considerably. This can easily be explained in the case of the Kashthamandapa, as in the old inscriptions a single word was used which, when translated can mean either "to build," or "to renew".

As the Kashthamandapa has often been repaired and statues of deities added, it is probable that its appearance has also changed through the centuries. Nevertheless, it is still remarkably similar to the descriptions of Nepali architecture given in the Chinese travelogues of the 7th century.

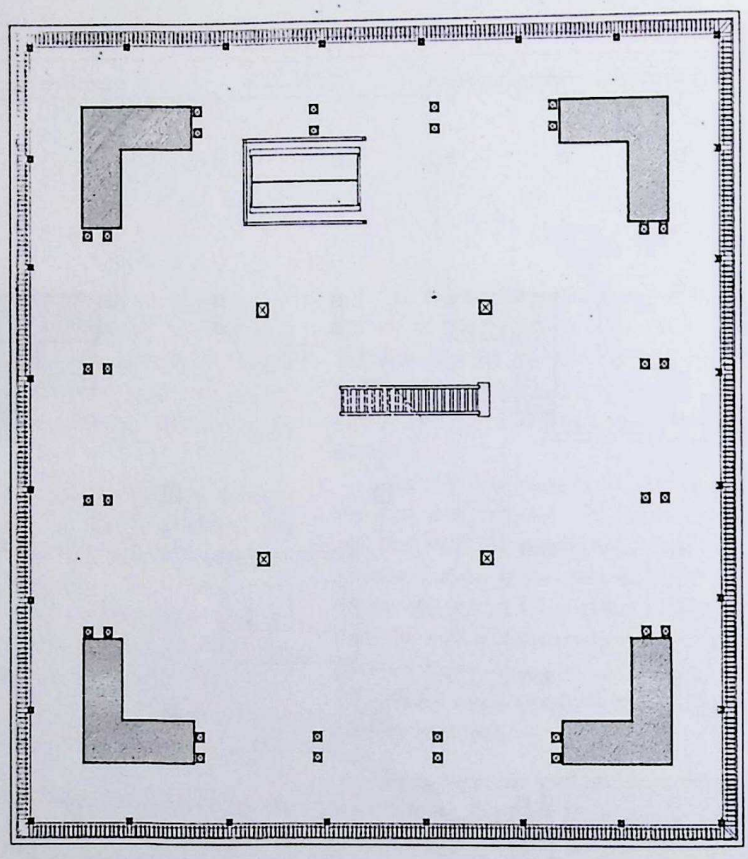
The building consists of three large open halls, set one on top of the other. The brick quoins of the ground and first floor are not intended to divide the halls into sections but are merely necessary part of the structural design. Inspite of being called a Sattal and the reports from the 16th century stating that the Maru Sattal was a place for Shiva ascetics or even a temple of Gorakhnath, the building would appear from its design to be a meeting place or town hall.

Its construction : All the three storeys are open hallways with no divisions for rooms or Cellas. In contrast to the ordinary temple, the Kashthamandapa has a wide wooden stairway leading to the first floor, and a flimsy ladder leads to the second floor.

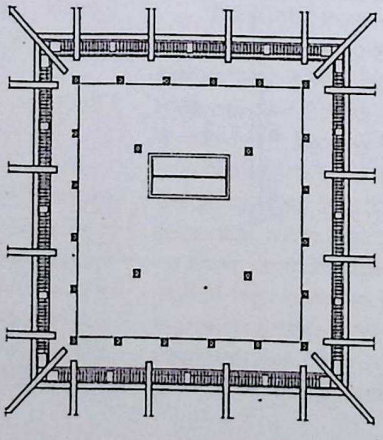
The Kashthamandapa is erected on a base of 18.70m x 18.73m and is 16.30m in height. Its construction demonstrates a very systematic way of the collection of loads and their distribution through posts and walls to the foundations. The core of the ground floor of the building is formed by four massive wooden posts, on which again the four posts of the first floor rest. But in the second floor a square of twenty posts forms the structure. Depending on the floor, there is a different grouping of columns around each of these cores, set to bear the load of the three wide overhanging roofs. All three roofs are covered with the traditional tiles, the brickwork is plastered and whitewashed and the timber is unpainted.



51a KASHTHAMANDAPA GROUND FLOOR



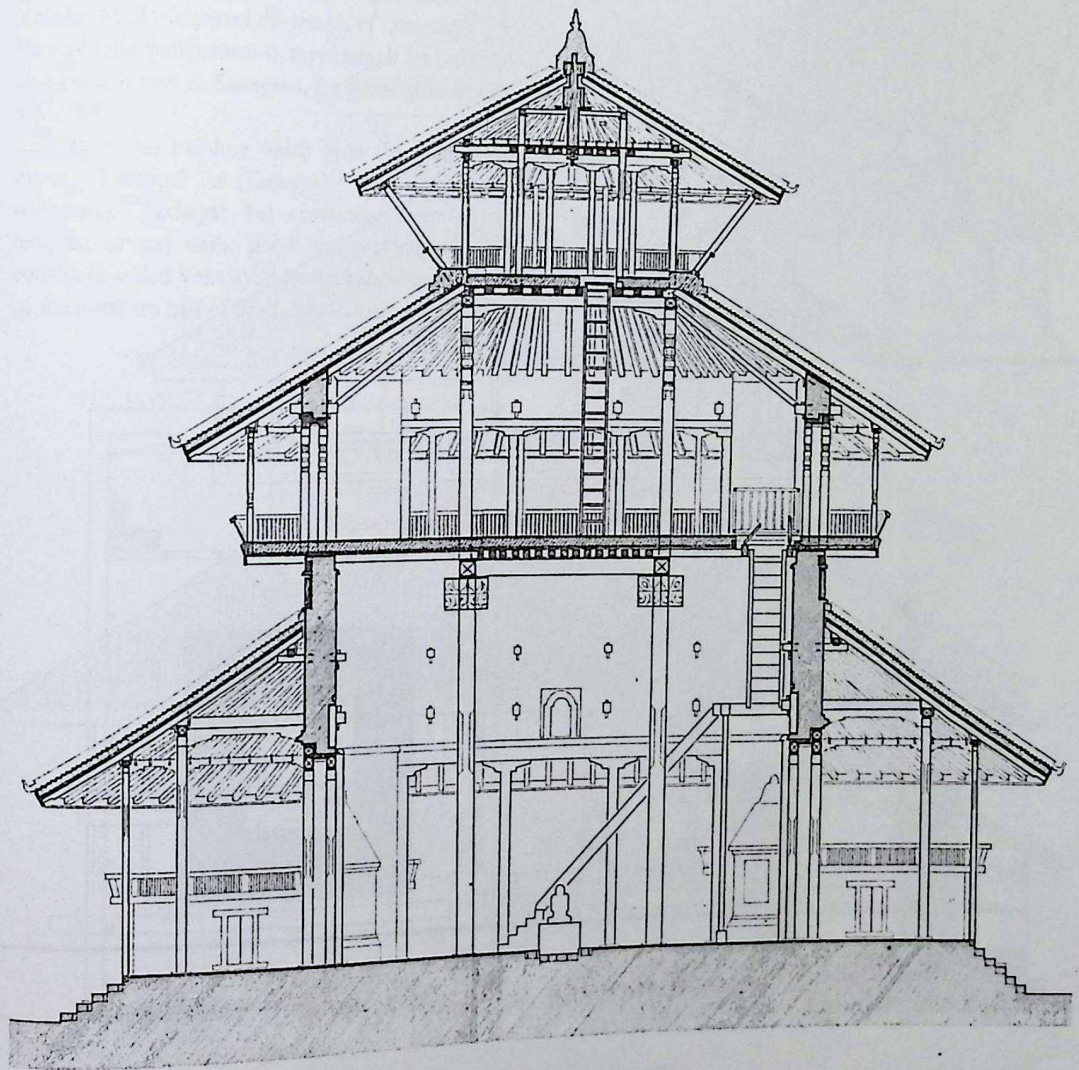
FIRST FLOOR



SECOND FLOOR

51b KASHTHAMANDAPA

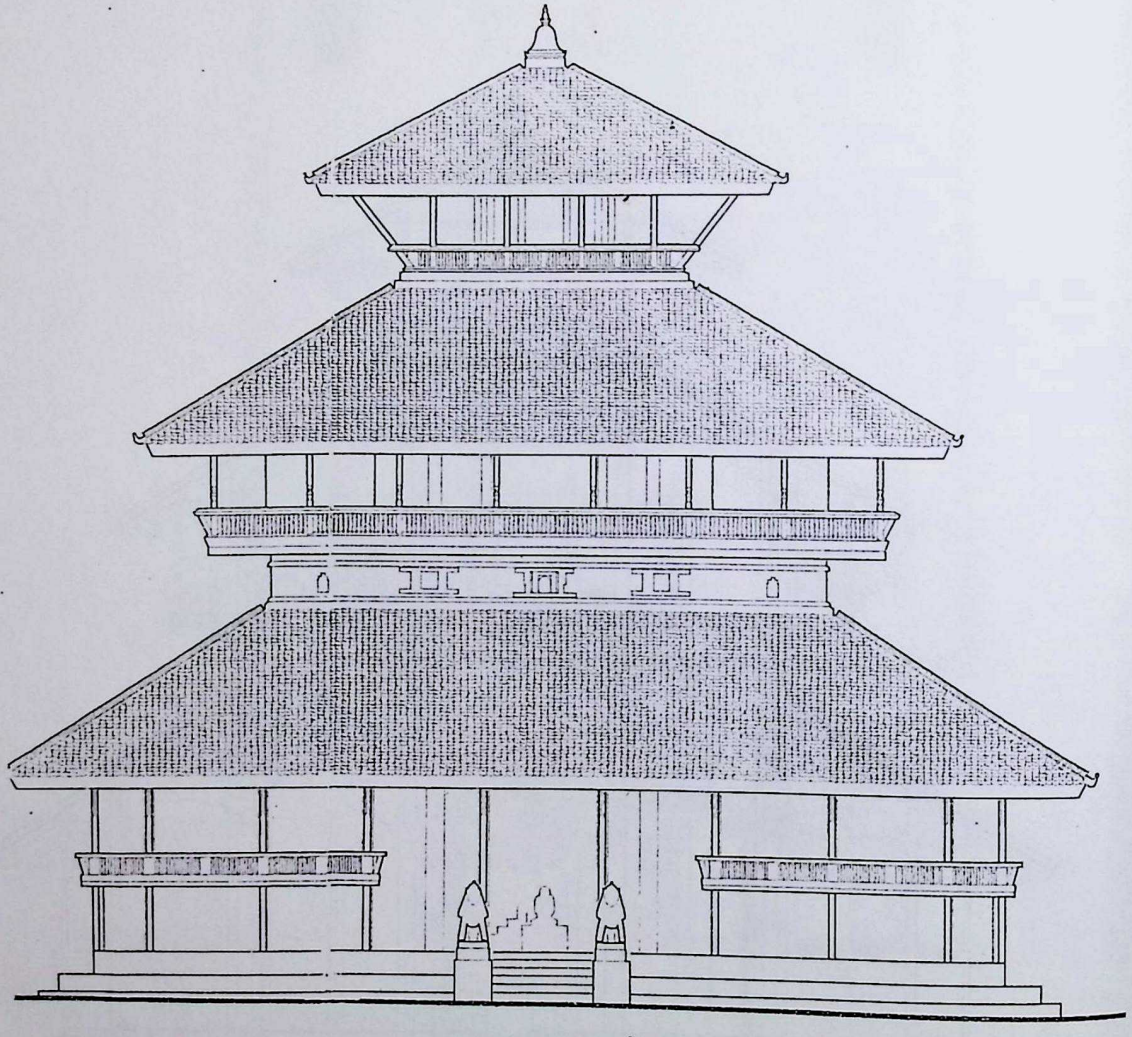
M 1 2 3 4 5



KASHTHAMANDAPA SOUTH-NORTH SECTION

M 1 2 3 4 5

51c

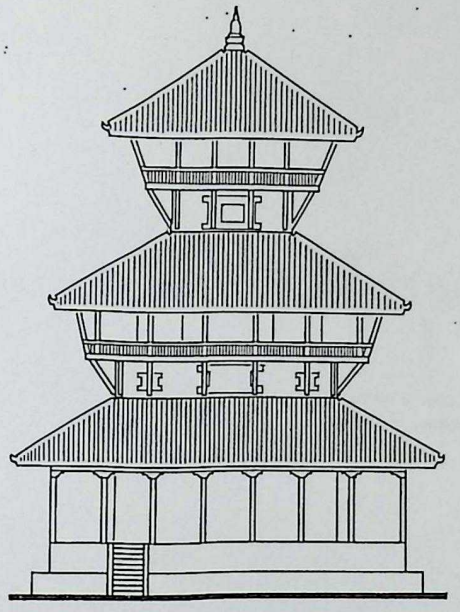


51d KASHTHAMANDAPA FRONT ELEVATION M 1 2 3 4 5

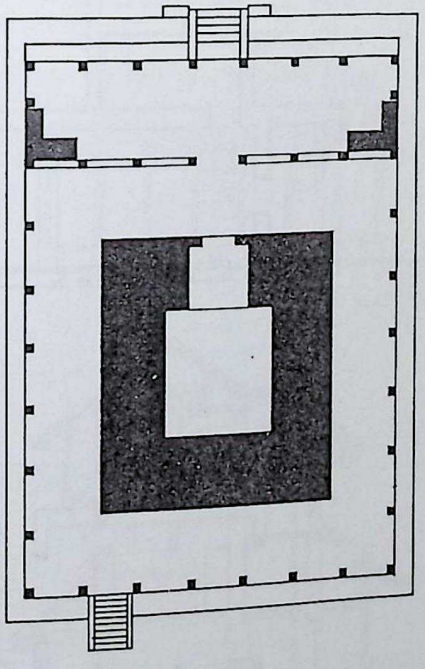
Smaller in size, but no less impressive, is the Mandapa in Tachapal Tol, in Bhadgaun, which is known today as the Dattatreya Dega because the temple housing the idol of Shiva, Brahma and Vishnu (Dattatreya) was later added to the front of this Mandapa.

A stone inscription [5] tells us that a small shrine was built on the spot where a famous Guru died. This shrine was later enlarged as a Chapahra (or Chapat) by King Yaksha Malla (1428–1482 A.D.). Regmi states that King Yaksha Malla "elevated the temple of Dattatreya". [6] Later Viswa Malla built a three-storeyed temple for Dattatreya... and made it over to Sannyasis, for whose residence he built a Math.[7]

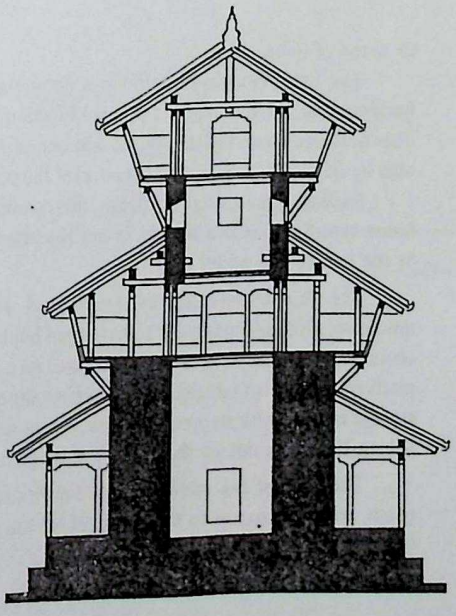
It is this building which gives the town district its name : Tachapal Tol (Tachapal : Taha Chapahra = big resthouse). Tachapal Tol containing nine Maths, five temples, several wells, ponds and waterspouts, and one courtyard called Vanalayku (forest palace) forms the centre of the northern half of Bhadgaun (see chapter VI on Math).



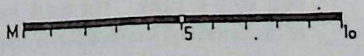
BACK ELEVATION



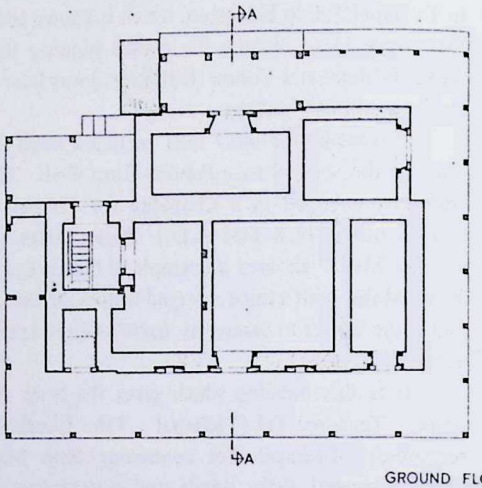
PLAN



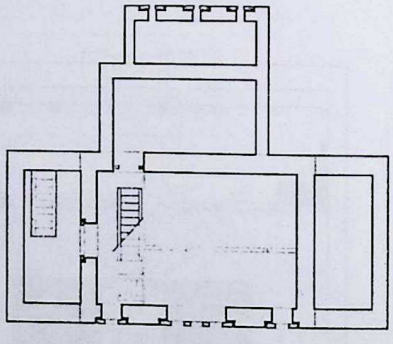
SECTION



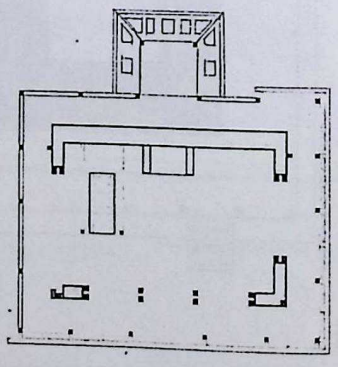
52 DATTATREYA (SATTAL)



GROUND FLOOR



FIRST FLOOR



SECOND FLOOR

c) Sattal of house type

The Lakshminarayan Sattal is a good example of a building that has lost both its original function and name. This has been caused partly by the addition of shrines and also by its use for religious functions over the centuries.

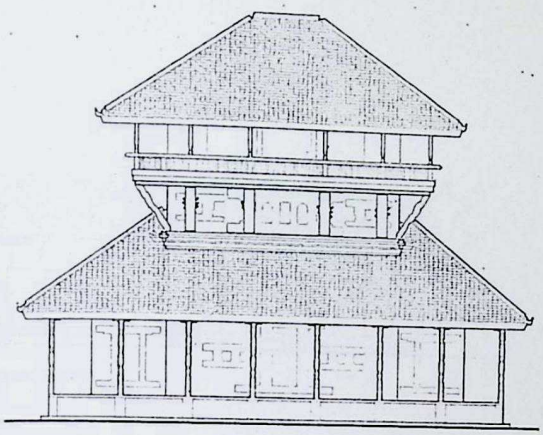
Similar to the Dattatreya Dega, this combination of a house-type Sattal and a temple, is not the original design, as the temple was added later.

The foundation date of its original structure is unknown, although it appears to have been built in the 16th century. The ground floor, which is raised on a 50 cm high platform consists of rectangular rooms (two shrines and two storage rooms), with an open verandah on four sides, interupted on the north side by the more recently built temple.

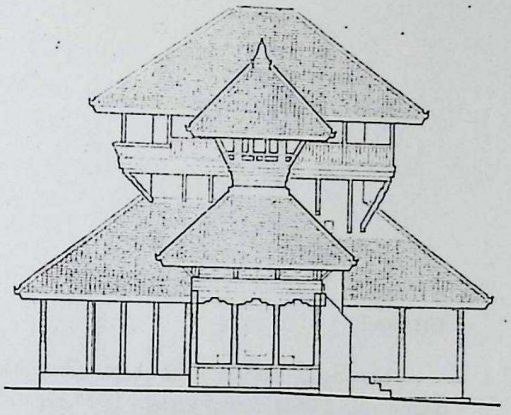
The core of the middle storey consists of a central room, with two rooms to the north, which are part of the temple structure.

The central room on the top floor is extended on four sides by a balcony. The north wall, supporting the attics of the Sattal and temple alike, is unperforated while the three remaining sides, except for the brick-quoin supports, are double rows of supporting pillars. A wide hipped roof covers the building.

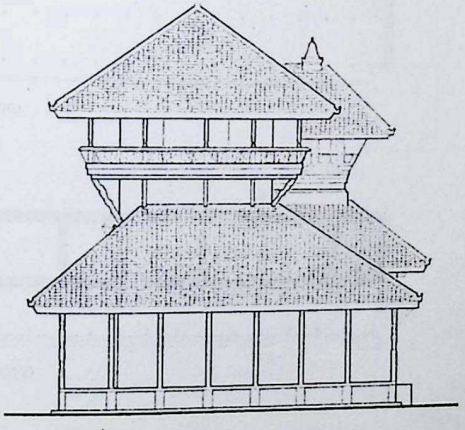
53a LAKSHMINARAYAN SATTAL M 1 2 3 4 5



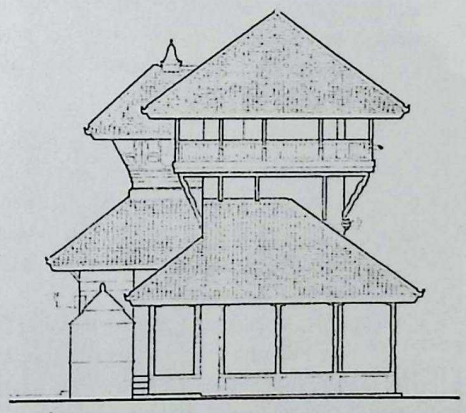
SOUTH ELEVATION



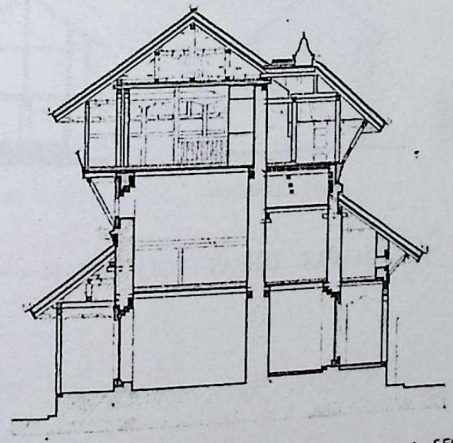
NORTH ELEVATION



EAST ELEVATION



WEST ELEVATION



A-A SECTION

LAKSHMINARAYAN SATTAL M 1 2 3 4 5

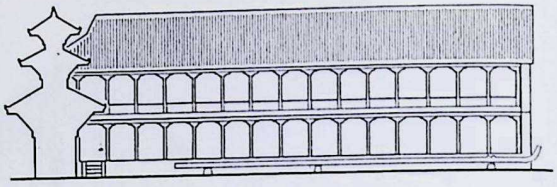
CHAPAT

The original function of the Chapat (Chatushpatha = four-cornered Pati) remains unclear. Two Chapats located in Patan differ so widely that a uniform description is impossible. The Chapat does not seem to have been intended as a resthouse for wanderers generally, but rather as a community hall where a particular group of people living locally can meet to organise festivals, dance and drama, meetings and lectures.

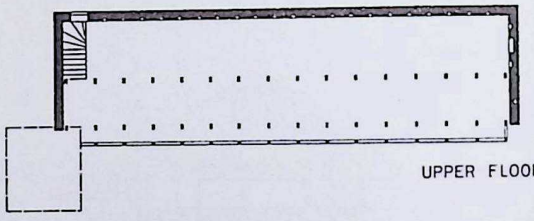
The two-storeyed Chapat of Dupat Tol in Patan, facing in a southerly direction, measures approximately 24 metres long by 5.5 metres wide. The Pati-like front section of the ground floor takes up half the ground floor space, while the remainder consists of three small rectangular rooms used for storage.

A broad stone stairway leads to the upper floor, which is an open hall with a balcony on one side, overlooking the square. The purlined roof, above the unused attic, is covered with traditional tiles. The brickwork and woodwork is simply executed. Some two dozen niches, set in the walls, are used for oil lamps, while a larger niche in the eastern wall houses statues of deities.

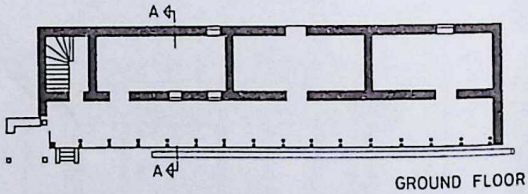
Even if today no one can recall the original use of the Chapat, its construction explains that it was not intended for extended stays. The great number of niches for oil lamps, the broad stairs and open hall on the upper floor suggest that the Chapat served mainly for large gatherings such as a school or meeting place for the local populace. Even today the Chapat of Dupat Tol is used as a school.



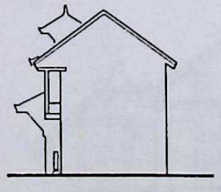
FRONT ELEVATION



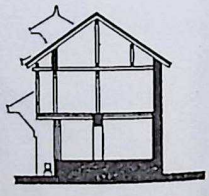
UPPER FLOOR



GROUND FLOOR

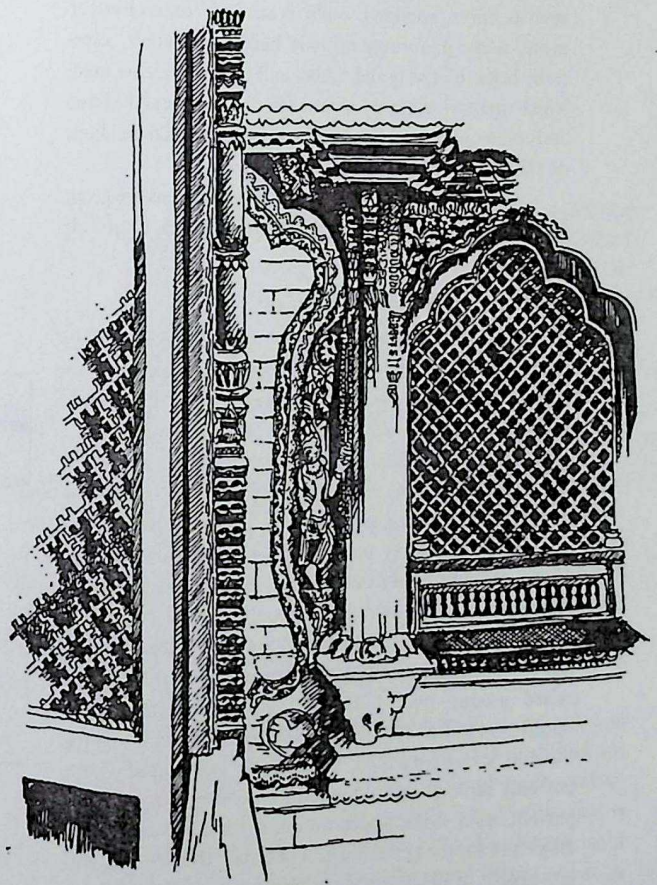


SIDE ELEVATION



A-A SECTION

54 CHAPAT DUPAT TOL, PATAN



CHAPTER IX

BUILDING DETAILS

BUILDING DETAILS

Introduction

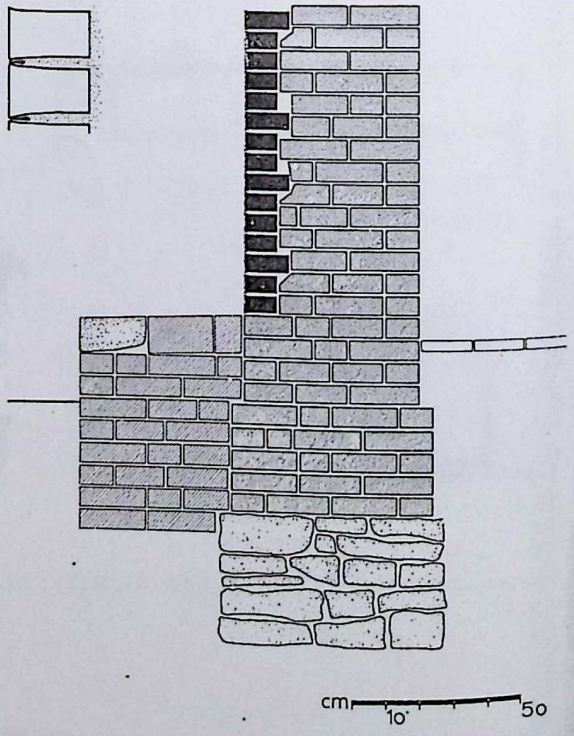
Although building styles are outlined separately in the previous chapters it is possible, however, to unite them when describing their construction and details.

General building proportions and details are quite similar to each other, both internally and externally, particularly when relating the dimensions of building elements such as doors, windows, walls, posts and beams. Furthermore, a true uniformity exists in building materials, especially brick, tiles, clay and timber and the way they are used, which makes it relatively easy to describe in general the basic and common construction details of the traditional buildings of the Kathmandu Valley.

Unless specified in the text all building terms are given in Newari as this is the language from which nearly all building terms are derived.

Brickwork : Foundation and Walls

The basic foundations (Jags) of small temples, dwellings, monasteries etc. generally consist of a few layers of natural stone (large pebbles or broken stone); this is followed by brickwork which gradually attains the wall thickness of the ground floor and which continues into the superstructure without any damp proof layer. Despite the poor quality of the soil in most parts of the Valley, the foundations of one to four-storey buildings are not much deeper than 60-80 cm and wider than 70 cm. The plinths (Newari : Pha, Nepali : Peti) in front of houses and palaces, which appear as part of the foundation, are neither load bearing nor intended as foundations. They extend in front of the raised ground floor brickwork as a protection against damp penetration and to give the appearance of lifting the building above road level. In the same way stepped plinths not only serve as protection against flooding, but more important, as a striking architectural feature in Newari buildings and for the agrandisement of certain temples. Nyatapol temple in Bhadgaun is set on a very high stepped plinth structure of five levels; Taleju temple in Kathmandu is set on twelve relatively shallow plinths in order to raise this temple to the same altitude of the Taleju temples in Bhadgaun and Patan. The structure of these stepped plinths is as yet unknown. It has not been ascertained whether Nyatapol temple or Taleju temple stand on a huge masonry square filled with soil, or upon a hillock of trodden soil which is circumscribed by stepped plinths of brickwork.



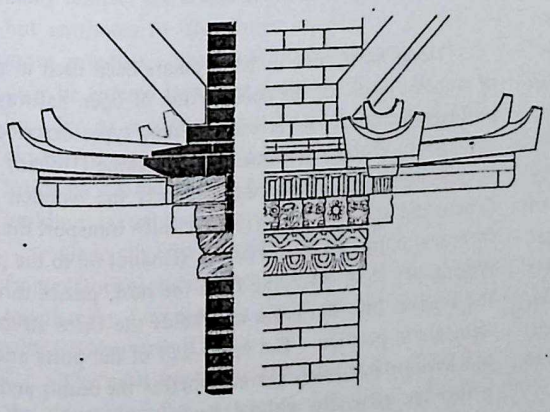
55 SECTION THROUGH WALL, FOUNDATION AND PLINTH

Despite the extremely high standard attained in the art of brick firing, the quality of the brickwork and, as a result, the structure of the buildings is surprisingly weak, which can only be attributed to the following reasons : the use of mud mortar; poor bonding between the facing brickwork and the backing brickwork; differences in size beween the face brick and the standard brick and the fact that walls meeting at right angles are seldom tied in.

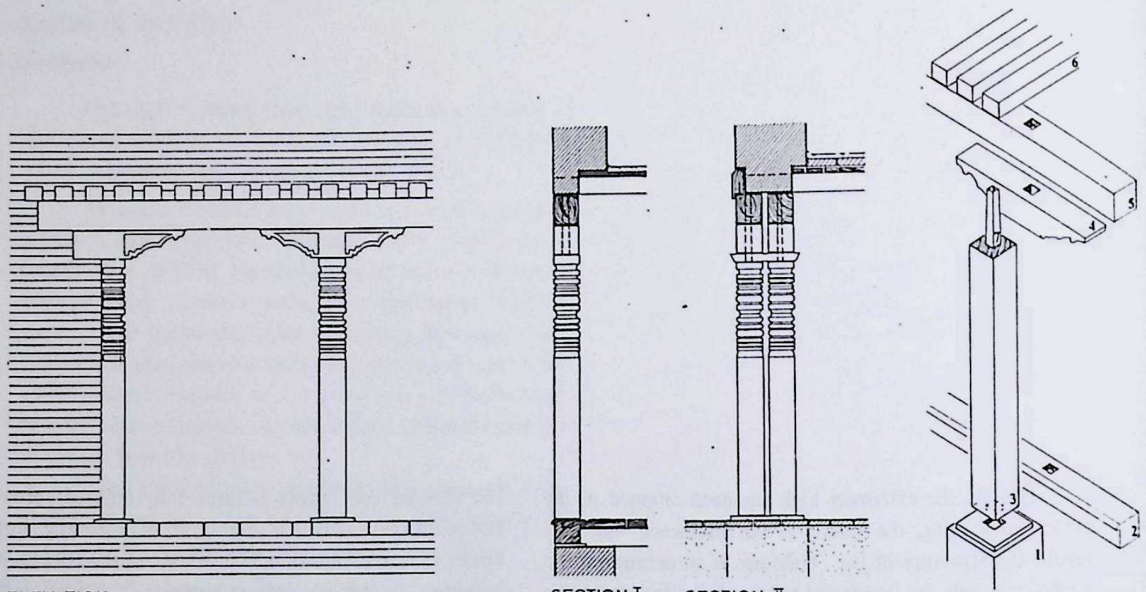
Many different types of bricks (Nepali : Int, Newari : Appa) were used, depending on the financial standing of the owner or the importance of the building. For palaces, temples, monasteries, public resthouses and the houses of the rich, external facing bricks cover simple brick masonry. Specially moulded bricks are used for decorative window and door lintels. The cornice, supporting the lower end of the slanting roof struts is formed by different projecting carved timbers and two or three layers of projecting moulded bricks (Karnes Appas), which overlap at the corners of the buildings to become an important decorative building element. Wall thicknesses vary considerably and there seems to be no standard dimensions, generally thicknesses range between 28 and 70 cm, but the walls of some temples and certain palace buildings tend to be much thicker, often up to 2 metres.

The brick joints are kept to a minimum thickness so that the clay mortar can not be easily washed away by rain. This is very apparent in the brick facing, where the bricks are wedge shaped and, therefore, brick edge adjoins brick edge on the outer or visible face and the mortar is mostly hidden within. The fine lines between the edges of these bricks were often sealed with a mixture of oil (Tel), resin (Saldup) and red earth (Sindur).

The bricks used for the various types of construction are : Kachi Appa, which is merely a sun-dried brick and not very durable; Appa, which is a fired brick of crude quality; Chikan Appa, which is the slip glazed facing brick, that is shaped and fired with care and accuracy. (The Nepali word for this brick is Teliya Int, meaning oil brick, and it is often claimed that this brick was treated with oil before firing in order to achieve a smooth glazed surface. This is unlikely as the oil would be burnt off immediately the brick is fired and, therefore, cannot possibly contribute to the glaze.) Square tiles, also known as Chikan Appas were produced in the same manner as the facing bricks. They were used for paving plinths, for inner courtyards and for floors and open squares



56 · CORNICE DETAIL



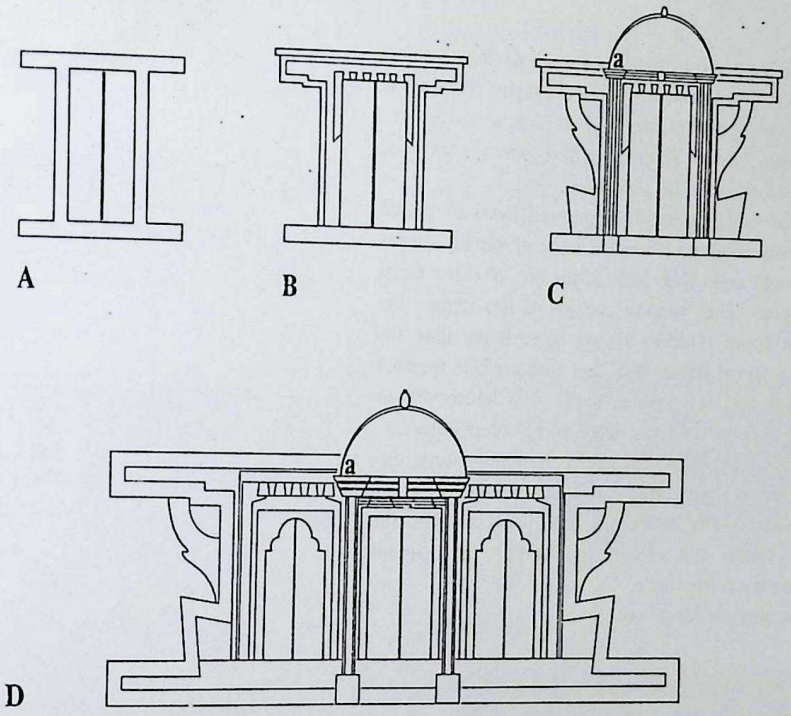
57 ASSEMBLY OF POSTS, LINTELS AND BEAMS cm 50 100

1— Ilohan
2— Lakansin
3— Than
4— Meth
5— Nina
6— Dhalin
7— Sa

Posts, Lintels and Beams

Single or double rows of posts support the upper brickwork, where an opening is required for design reasons, or because of the usage of space behind. If the front or back load bearing wall of a dwelling is removed in order to provide a shop or a workshop, a double row of posts is used. These openings between the posts can be shut by inserting planks between grooves along the outer row of posts. In some temple types and in resthouses the upper brickwork is usually supported by a single row of posts to provide an open sitting and resting area around the Cella. Similarly in courtyards of palaces, monasteries and dwellings, inward facing walls of the ground floor are arcaded so as to provide porticos for different uses.

Never have stone or brick pillars been used in place of wooden posts for the construction of open hallways or porticos in traditional Newari building types described in the book. Usually a dressed natural stone (Ilohan) or a wooden threshold (Lakansin) supports the wooden post (Than) and wooden bracket (Meth) which transport the load from the lintel (Nina) and beams (Dhalin) on to the posts. A long peg (Sa), extending from the post, passes through the bracket into the beam and holds the three structural elements in position. The upper half of the posts and the brackets are intricately carved, whereas the beams and sole plates are generally without decoration.



58 DOOR TYPES M 1 2

Doors

The several different types of doors (Newari : Lukha, Nepali : Dhoka) are all relatively similar in their design and in their size of opening. In dwellings, monasteries and many temples the access doors do not exceed 70 x 160 cm; but entrances to the inner courtyards of palaces are more gate-like. The majority of buildings, therefore, can only be entered in a bent position which puts a would-be intruder at a distinct disadvantage. The entrances are closed by massive double doors and are fastened on the inside by a large wooden bolt and on the outside, when the building is unoccupied, by heavy iron locks.

Generally, the doors (Dhokas) consists of an interior frame (Duchu) and an exterior frame (Bha) which are jointed together by four wooden ties (Tas) and pinned together with wooden nails (Chukus).

The most important difference is the overall size of the doors and their extent of decoration. The simplest door is of type A and is generally used in dwellings. The standard and most commonly used door is of type B and used particularly in monasteries. Doors of type C are common to almost all temples and priest houses. Type D is merely a composite of type B and C made up into one large unit and used in several big temples.

City gates or large palace doors are called in Newari "Tadhan Lukha" which means "Large Door". Openings in city gates or former defences were only slightly larger than the ordinary Lukhas as the foundation stones show. The city gates, still standing at the entrance to certain settlements, are of more recent origin but are built on ancient foundations.

Many doors which lead to a shrine have a pediment or Torana (a) fixed to the upper frame as decoration and emphasis. Carvings around the door frame and in the Torana are always related to the god to which the shrine is dedicated.

Windows

The design and construction of windows, in particular, has become an important focus for displaying the finesse of Newari art, both in the external design and artistry of the window, as well as in the skilled joinery work used in the construction of the window.

Similar to the doors, the windows (Jhyas) are pieced together from many prefabricated units of varying shapes and sizes and assembled without the use of either metal fixings or glue. Each window consists of two frames, the inner plain frame (Duchu) always being larger than the outer richly carved frame (Bha) and both are held together by wooden ties and wooden nails. The latticework or jalousie of the window is not achieved by boring holes into a plank as generally supposed but by combining three different battens: the perforated batten, the serrated batten and the key batten. The lattice produced is pressed into the prepared frame and cannot be disassembled without dismantling the entire frame.

Four basic window forms exist :

Jhya of type A (Chhapa Jhya) which consists of a heavy frame with from one to five very small openings. This type is found mainly in the Vihara.

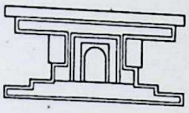
Tiki Jhya is the overall term for windows with a latticework of type C. However, as all ancient facades have a symmetrical design with different window types and window sizes in particular locations, and as each floor level or each particular building requires a different window design, the Tiki Jhya has been subdivided into the following groups: Tiki Jaya of Nos C1 (Sanjhya) and C2 (Ga Jhya) are found only on the axis of a facade, always beneath the roof, and they are the showpiece of the building. The Ga Jhya projects outwards on to the road and a small bench occupies the projection. The Jhya is found in dwellings, palaces, Hindu monasteries and occasionally in Buddhist monasteries and temples.

Tiki Jhyas of type C are found to the right and left of San Jhay or Gaa Jhya. They may consist of a simple, plain frame with simple latticework or of an intricately carved frame and lattice.

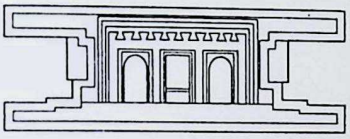
Jhya, which is the simplest and also the most recent form (Type D) is generally 1.50 m high and 80-90cm wide, provides much light and air and is used in dwellings only.

The windows of temples with square ground floor plans are often decorative rather than functional, since the tower containing these windows can never be entered and there are often no openings in the brickwork behind the windows of type B (Ga Jhya). The same applies to the small blind windows on both sides of the doors of temples and monasteries.

Of particular interest are the lattice windows, of storey height, set between the slanting roof struts of temples, monasteries, and public resthouses which encircle the building like a honeycomb.



A



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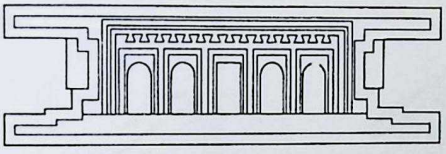

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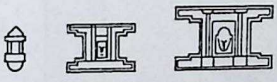

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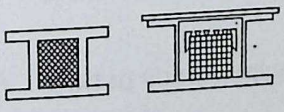
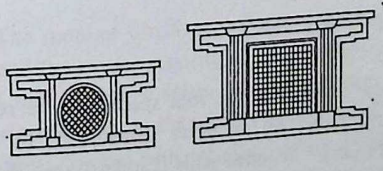


C



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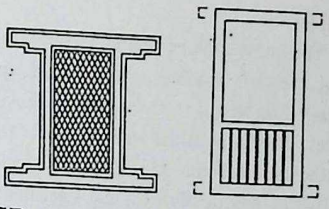

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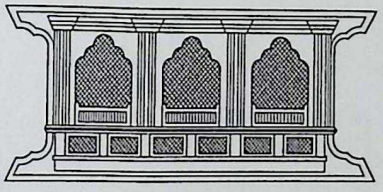
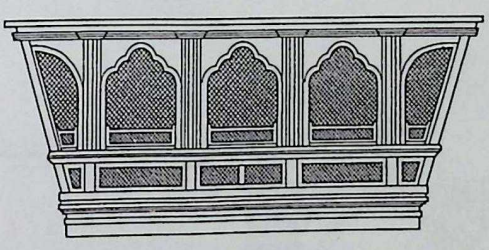


C1



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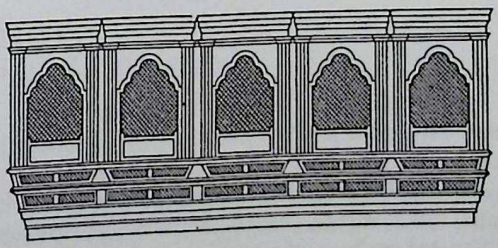


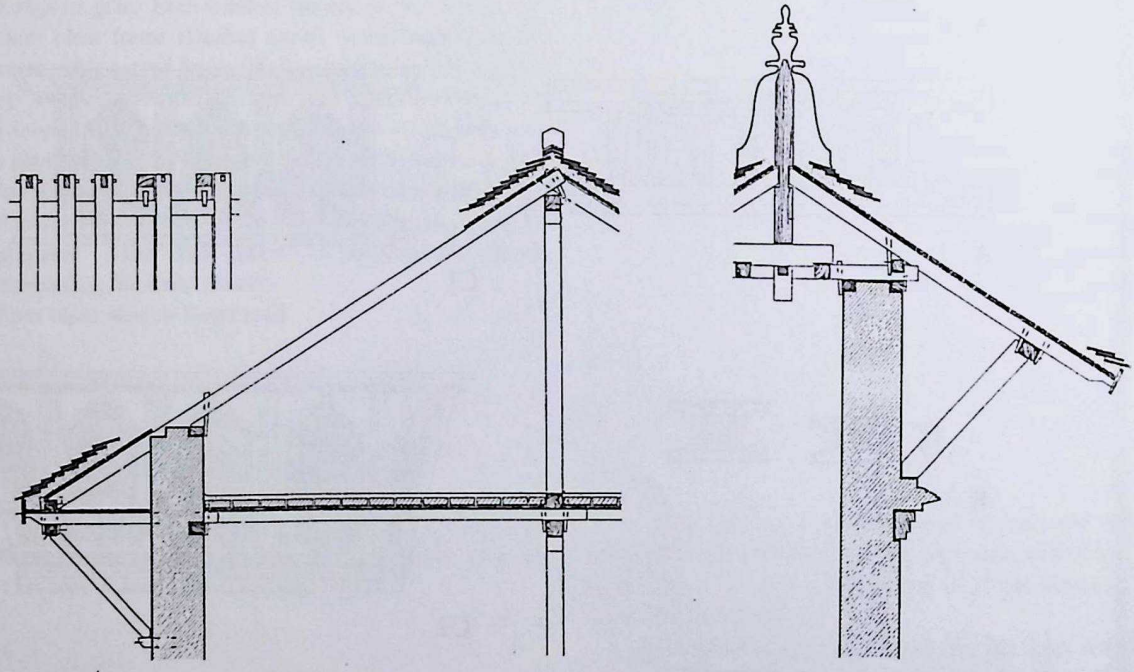
C2

WINDOW TYPES

59

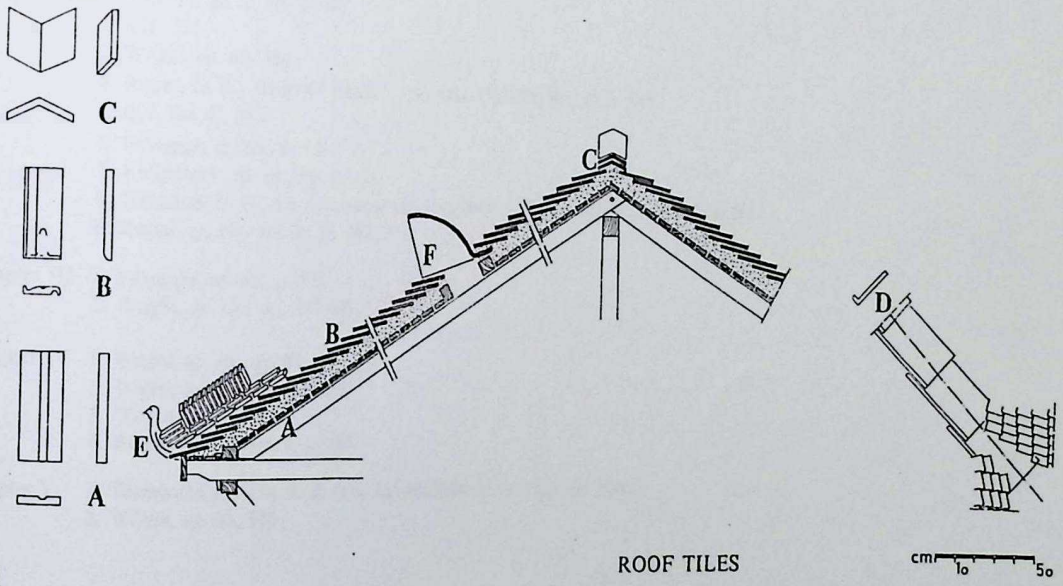
ROOFS

The most striking of architectural features in traditional Newari buildings, are the huge projecting roofs (Newari : Pau, Nepali : Chhana) set one above another on the temples. They protect the walls of brick and mud mortar from the powerful monsoon rains and strong sunlight. The overhang in the case of dwellings, is generally of about 1 m, in the Vihara 1.5 m is usual and in temples one often finds overhangs of up to 4 m.



60 SECTIONS SHOWING TYPICAL ROOF DETAILS cm 50 100

The design and details of the roof construction and roof covering are basically the same in all buildings. Pitched roofs are of a purlined construction, with the only difference that the rafters (Musins) of the topmost roof of a temple meet at a point on a central post (Than). The ridge piece (Dhuri) rests on a row of simple vertical posts (Dhuri Thans). The wallplates (Nases) rest on low sleeper walls that are an extension of the lower wall structure, now enclosed in the roof space, and the roof plate (Nas) rests either on an eaves structure or on slanting struts (Tunals). Wooden nails (Chukus) keep the various components in place. Rafters (Musins) and even floor beams (Dhalins), are set at intervals of 10 cm to 15 cm, depending on the rafter or beam sections, and are normally laid flat.



61 ROOF TILES

The roofs of dwellings, palaces, resthouses, monasteries and the greater majority of temples are coverd with special tiles of type B (Nep. : Djingati, New : Aenpa). Only in some cases do the temples have either the top roof or all roofs covered with metal, generally copper, instead of tiles. Horizontal wooden planks, split bamboo or flat, grooved tiles of type A (Chola Apas) are placed over the rafter on top of which is laid a 4cm to 10cm layer of clay into which the Djingatis, with an overlap of almost two-thirds, are pressed. Special tiles are used for ridges of type C (Kopus and Gogochas) and valleys of type D (Dokuns) as well as for the provision of light and ventilation of type F (Bhauwas). The corner at the junction of the eaves is emphasized by a corner tile (Kunpa) most often designed in the shape of a bird. The special feature of the upper most roof of the temples is the pinnacle (Gajur) which is bell-shaped and made of burnt clay or gilded sheet copper.

The kind of tiles used for all building types is uniform in shape but often different in size.

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INDEX

A. Index of Settlements, Places and Buildings

Adinath 13
Aenpa 111
Agamchhen 55
Agamdega 84
Agamdevta 65,67,72,91
Ajanta 26
Amarapura 8
Appa 105
Assam xvi, xviii
Astamangal 6

Bha 107,108
Bagmati 7,9
Baha 26
Bahal 26,27,30,34,36,37,52,53,56
Bahal-Bahil 34,36
Bahi 26
Bahil 26,27,28,30,34,36,37
Bahira 26
Baisi xviii
Bajreswari 7
Balambu 8,12
Balkumari 68,
Balmikinagara xvii
Balupwa 45
Banepa Valley xviii, ,89,93
Banepur 9
Baneswara 6,53
Bansbari 43
Bhadgaun (B'hatgan, Bhatgong, Bhaktapur)
xviii, xix, 3,4,5,6,7,8,9,13,14,36,37,88
as
Bhaktagrama 9
Khopo Desha 9
Khopringrama 9
Khuprimbruma 9

Bardalighar Math 40,43
Bhairav Chauk 57,58,59
Bhairav temple 4, 5, 7
Bhandapukhu Chauk 59
Bhandarkhal 52,55,62

Chikanphale Math 41

Darbar Square 50,57,91
Dathu Math 40,41
Dathu Tol 56
Dattatreya 40,41,42,43,44,90,94,99,100
Di Math 43
Djalling Math 40

Godavari Math 41
Golmadhi Tol 8, 12

Ita Chauk 58

Jangam Math 41

Krishna 57, 59
Kumari Chauk 57

Lamo Pati 91

Makhonprindranga 12
Malati Chauk 58, 59
Mul Chauk 58, 59

Nag Pokhari 58, 59
Nakhachhen-Tava-Gol- Kwath 58
Narayan 59
Nyatapol 4,56,67,104

Pashupatinath 57, 59
Pujahari Math 40,41,42,43,44,45,46,47
Purano Chota Math 41

Sadashivadeva Chauk 59
Shiva 57, 59
Siddhi Chauk 58
Siddhi Lakshmi 59
Sithu Math 40,41
Sukuldhoka Tol 57
Sundari Chauk 57, 58
Sun Dhoka 1,3,58

Tachapal Tol 40, 41, 44, 99
Taja Math 40,41
Taleju 57,58
Taumadi Tol 4, 41, 57
Tipura 58
Tulachhen Tol 8

Vasantapur Chauk (Darbar) 58, 59
Vatsala 59
Vatsala Durga 59

Bhairav temple 6
Bhandarkhal 52
Bhauwa 111
Bhimphedi 14
Bhimsen 41
Bhringeshvar 67
Bhutan xvi
Bihar 27
Binappa 8
Bishalnagara 6, 8
Buddha Nilkantha 6,62
Bugama 7
Bugayumi 8
Bu-Kham 27
Bunga Dega 5
Bungamati 5,8
Buya Vihara 26

Cha Bahil 26,37
Chaitya 6,8,7
Champapuri 8
Chandeshvari 9,67,68
Chandeswari Pitha 9
Changu 8
Changunarayan 16.67,68,84
Chapagaun 5,8,68
Chapahra 86,99
Chapat 86,99,102
Chatushpatha (Resthouse) 86,102
(Crossway) 7
Chaubisi xviii
Chauk 18,36,40,51,52,54,55,56,60,61
Chaukot 9
Chhana 110
Chhapa Jhya 108
Chhusya Bahal 30, 31, 32,33
Chhyadi 22
Chikan Appa 44,105
Chisopani (Cheespana) 14
Chobhar 5
Chola Apa 111
Chota 23
Chuku 107,110

Dalan 30,34,44,51
Darbar 6,9,50
Davali 7
Dega 66, 67,68,69,70,71,72,73,84
Devagriha 66
Dhalin 106,110
Dhaneswari 9
Dhara 7,8,9
Dharmashala 8,42,57,59,84,86,87,88,91.
Dhaukel 9
Dhavalasrotapura 8
Dhoka 7,107
Dhulikhel 8,9
Dhuri 110
Dhuri Than 110
Djingati 111
Doladri 8
Dokun 111
Dranga 12
Du Ang 22
Duchu 107,108
Durga 13
Durbar 6,8,9.50,53
Dupat 88
Dyochhen 72

Elora 26

Ga Jhya 108
Gaa Jhya 108
Gajur (Gaju) 28,30,34,36,61,66,72,91,111
Galli 3,19
Galli bhitar 19
Gandaki river xvii, xviii
Ganesh Dega 62,67,73
Ganges xviii
Garbhagriha 66
Ghar i3,40,42,44
Ghat 5,7,44
Ghatastapana 47
Gokarna 53
Gol 7
Gongocha 111
Gorkha xix, 13,14
Grama 12
Gramadranga 12,13
Guhjeswari 6
Gvala 8
Gwakhanpwa 23

Hadigaun 12,67
Halchok 67
Halchok Bhairav 67
Harasiddhi 5,67,68
Himalaya xvi, xvii
Hitigvara 13

Ichangu 67
Ichangu Narayan 67

Ikhsumati 6,53
Ilohan 106
India xviii, xix, 40,44
Indra Sattal 93
Indreshvar Mahadev 67
Int 105

Jag 104
Jagannath 61,62,67
Jaling 43
Jammu xvi
Janakpur xvii
Jhyal (Jhya) 108
Jitpur 43

Kachi Appa 105
Kailaskuta Bhavana 53
Karnes Appa 105
Kashmir xvi
Kathmandu 3,4,5,6,8,9,12,14,36,37,50,60,88
as
Dakshinakoligrama 10,12
Kantipur 9,10
Koligrama 9,10
Kone 10
Mahanagara 5,7,10,12
Suvarnapranali Kantipura 9,10
Yambu 10,12
Yambukrama 10
Yambumahanagara 10
Yan 9
Yangal 10,12
Yangal Kashthamandapa 9
Yindishi 10
Agamchen 61,62
Asan Tol 84
Ashokavinayak 62
Bangla Mandir 61
Bhaktapur tower 61,62
Bhandarkhal 62
Bhimsensthan 5
Chetrapati 14
Chhalaku Tol 16
Dakha Chauk 61,62
Dakshina Tol 10
Darbar Square 4,50
Dathu 10
Degutaleju 61,62
Gaddhibaithak 60,62
Gunakara Mahavihara 30
Hanuman Dhoka 50,60,61,62
Hnutachhen Chauk 61,62
Ikhapukhu 14,94
Itum Bahal 36
Jaisideval 5
Juddha Saddak 16,60,62
Jyatha Tol 30
Kashthamandapa 10,50,62,67,88,90,95,96,97
Kathmandu Ganesh 67,68,84
Kathmandu Valley (also Nepal Valley, the Valley) xvi, xvii, xix, 3,5,6,7,8,13,14,26, 60,61,62
Kavindrapur 62
Khwa Bahal 30
Kirtipur tower 61,62
Krishna Mandir 62
Lakshminarayan Sattal 62,90,100,101
Lakshmivilas 61
Lalitpur tower 61,62
Lamo Chauk 61,62
Lohan Chauk 60,61,62
Maju Dega 61,80,81,82,83
Makhan Galli 5
Makhan Tol 5,10,60
Maru Bahil 37
Marudhoka Tol 16
Maru Ganesh 67
Maru Sattal 62,94
Maru Tol, 60,67,94
Masan Chauk 60,61,62
Mohan Chauk 60,61,62
Mul Chauk 60,61,62
Musya Bahal 30
Nag Pokhari 62
Narayan 61,62
Narayan Hiti 50
Narayan Pokhari 62
Nasa Dega 61
Nasal Chauk 60,61,62
Nautale 61
Panchamukhi Hanuman 61,62
Seto Bhairav 60
Seto Macchindranath 13,36,68,84
Shiva 62
Sikanmugal Bahal 62

Sikhamu Bahil 94
Sinha Dhoka 62
Sinha Sattal 62,94
Sundari Chauk 57,60,61,62

Tadhan Bahal 26
Tadhan Tol 3,26
Taleju 61,62,84,104
Tana Bahal 62
Tava Dega 62
Te Bahal 36
Thane 10
Trailokya Mohan 62
Triratna Vihara 26
Trishul Chauk 61,62
Tundikhel 60

Umamaheshvar 16,67
Uttara Tol 10

Vasantapur Tower 60,61
Vikrama Sila Vihara 26
Vilas Mandir 61

Kerung xvi
Khadpu 93
Khokana 2,5,68
Khopasi 8
Kipu 8
Kirtipur 5,8,13,14
Kisipindi 8,12
Kolachhen Tol 3
Kopu 111
Kosi (river) xvii
Kotha 51
Kotilingeshvar 62
Kotwal 6
Krishna 91
Kshonitpura 8
Kuldega 67,72
Kunpa 111
Kurpasi 8
Kurrurbuna (Kurrurbunna) 14
Kuti xvi
Kwath 13,16

Lajimpat 8,62
Lakansin 106
Lakshminarayan 41,91
Layku 50,62
Lele 8
Lembatigrama 8
Lhasa 27
Lompatha Mahadev Math 43
Lompatha Math 43
Lubhu 5,16
Lukha 107
Lukhachhen Tol, Patan 20 (under Patan)
Lumbini xvii

Mackwanpur 13
Madu 86
Madhyalakhu 8,53
Madhyapura 8
Mahuraghar 44
Maka 23
Makara 53
Mandapa 8,55,56,86,88,90,92,93,94,99
Mandir 66
Mandu 86
Manjupattan 6,53
Margashala 88
Matan 22
Math 40,41,42,43,44,45,47,99
Meth 106
Muktinatha Kshetra xvii
Musin 110

Nagara 12
Naksal 8
Nala 8,9
Nala Bhagvati 9
Nalanda xviii
Nalangrama 8
Narayan temple 74,75
Nas 110
Nasapwa 45
Nasika Pitha 9
Nepal xvi, xvii, xviii, 27,50
Nilishala 8
Nina (Nidal, Nidasin) 106
Nyphala 13

Padma 6
Padmakar 6
Pagoda xix, 66
Panauti 9,12,43,67
Panavati 9
Panchala-des 9
Pashupati (Pashupatinath) 6,12,66,67,68,84
Patan xviii 3,4,5,8,9,36,37,88
as
Deupatan (Deva Patan) 6,7,8,26,53

Lalitakrama 8
Lalitapattana(Lalita-pattana,Lalit-patan)
5,8,9,53

Lalitapura (Lalitpur) 8
Lalitbruma 8
Lelit Pattan 5,14
Yala 8
Yellai 8
Yellodeshi 8
Yupagrama 8
Yupagramadranga 12

Agam dega 50

Bhandarkhal 55
Bhimsen 55,84
Biseshvara 55

Chaibahi Tol 93
Chakra Vihara 26
Char Narayan 55,67,73,76,77,78,79
Chaukvatha 55,56,61

Darbar Square 50,53,54,57,91
Digutale temple 50,54,55
Dunta Bihar 27
Dupat Tol 102

Ga Bahal 56

Ha Bahal 56
Hakhusi Bahal 56
Harishankar 55
Hema-barna-Vihara 26

Ikhachhen Tol 28

Kacha Bahal 27
Keshar Narayan Chauk 55,56
Ko Bahal Tol 18
Kontibahi Bihar 27
Krishna (Mandir) 55
Kumbheshvar 13,16,67
Kuti Saugal Tol 89

Lakshmikalyanavarmasanskrit Shriratnakara Mahavihara 56
Lalibana Bihar 27

Mahabauddha 34
Mangal Bajar 12,53
Mani-bhatta 8
Mani-chaitya 8
Mani-dhara 8
Manigal-Bhatta 8,53
Mani Ganesh (Mani-Ganesha) 8,55
Mani Hiti 55
Mani Jogini 8
Mani-Kumara 8
Mani-linga 8
Mani-Mahakala 8
Manimandapa (Mani-Mandapa) 8,55,92
Mul Chauk 55,56

Narasinha 55
Narayan 9,55
Nauddha (Kacha) Bahal 34,35
Nauddha Tol 34

Panchapuri 55
Patan Dhoka 16
Pinta Bihar 27
Pintu Bahil 28,29

Rato Macchindranath 13

Saugal Tol 20,67
Shiva 55
Shri Derdutta Mahavihara 34
Shri Gopichandra Mahavihara 28
Sundari Chauk 51,52,55,57
Sundhara Sattal 91

Taleju 55,56,104
Tusa Hiti 51,55

Vishnukhsha Vihara 26
Vishvanath 55

Pati 5,86,88,89,90,91,92,102
Pattika 86
Patuka 53
Pau 110
Peti 104
Pha 104
Phalacha 27,30,36,86
Phale 86
Pharping 8
Pith 72
Pokhari 58,62
Prakatapakvatha 13
Prayaga Tirtha 9

Ranivan 62

Sa 106
Sabha Mandapa 88,92
Saldup 105
Sali Ganesh Math 43
Sanga 9
San Jhya 19,20,23,108
Sankasyanagari 6,53
Sankha Mula Tirtha 53
Sankhu 5,8

Santaneshvar (Mahadev) 16,68
Satra 86
Sattal 50,86,88,90,91,92,94,100
Satungal 8,12
Satvanavagrama 8
Satyanarayan 67
Shahar 19
Shankaradeva 8
Shikhara 54,55,59,61,62
Shikharapuri 8
Shilapatra xviii, 44
Shiva 69,77,99
Shrikandapura 93
Sikali Devi 68
Sikkim xvi, xviii
Simraungadh 56
Sindur 105
Sinha Darbar 5
Sohrakutte 93
Sonaguthi 67
Stupa xvii, 6
Subarna-puri (Suvarnapuri) 6,7
Sukul 23
Suphaleshvar Math 43
Svayambhunath 12,27

Ta 107
Tadhan Lukha 107
Taha Chapahra 99
Tahaphale 91
Takal 43
Takal Math 43
Taleju (Bhavani) xviii, 53
Talejuchauka 53
Tamrapatra xviii
Tar 3
Tarai xvii
Tel 105
Teliya Int 105
Thamel 27
Thambugangshula 8
Than 106,110
Than Bahil (Vihara) 16,27
Thankot 8,9,12
Thanthu Rajakula 58,59
Thapakvatha 13
Thecho 5,15,87
Thimi (Timi) 3,5,8,14,16,68
Tibet xvi, xvii, xviii, xix, 42
Tiki Jhya 108
Tistung 14
Tol 5,6,7,12,27,37,50,57,67
Torana (Tolan Torus), 6,30,36,72,107
Tunal 110

Vagmati 7
Vaishali xvii
Vaishnavara Jvalakshetra xvii
Vajrajogini 5,13
Vajravarahi 5,68
Vanalayku 41,99
Vihara 6,9,12,18,26,27,34,36,37,40,41,60,66,108, 110
Vikramashila xviii
Vishnu 62,99
Vishnu Devi, Chobar 86
Vishnumati 9

Yampi Bihar 9,27

B. Index of People and Persons

Amrtadeva 55
Ananda Malla 9
Ananta Malla 66
Anshuvarma (Amcuvarman, Amsubarma) 8,50,53
Ashoka xvii, 6,26

Bar-deva 53
Bhaskara-barma 6
Bhupatindra Malla 58
Bir Deva 8
Biswa Malla 44
Brahman xvii, xviii, xix, 13,19,40,43
Buddhist (population) xviii

Chakora Rishi 9
Charumati xxiii, 26

Daivagya 19
Dersinha Shakya 34
Devapala xvii, 6,26
Dharma Datta Raja 6
Dharmakar 6
Dharmasvamin 27

Ganga Rani 66
Giuseppe, Father 5,14,19
Gopala Dynasty xvii
Gosain Guru Baksha Giri 44,46
Govardhana Misra 27
Grihastha Bhikshu 6,27
Gunajyoti Vajracharya 30

Gunakamadeva (Guna-kama-deva) 9,66
Gupta xviii
Guru 27,40,90,99
Gurung xvii

Hamilton F. B. 14
Harasinhadeva (Harisinha) 56,58
Haridattavarma 66
Helmani Lakshmi 30
Hemraj Shakya 37
Hindu (groups) xvii

Indo-Aryan (race) xvii

Jagatir Malla 58
Jagatprakasha Malla 58
Jagbania 13
Jangbahadur Rana xix
Jayasthiti Malla xvii, 19,40,67
Jitamitra Malla 58,91

Kailash Giri 44
Kasai 19
Kasyapa Misra 27
Kiranti 6
Kirkpatrick 6,14
Kot-nayaka 13
Kripala Giri 44
Kshetri xvii, xix, 19
Kullu 19

Lalit 53
Lalita 8
Licchavi (dynasty, era) xvii, xviii, 6,8,9,10 12,13,26,88,94
Loknath Giri 44

Magar xvii
Mahendra Malla 61,62
Mahendreshvar 62
Malla (dynasty, era) xviii, xix, 9,19,61
Murari Shahi 13
Moslem (invasion) xvii, xviii, 13

Narendra Deva 8,53
Nayaka 16
Ne Muni 9
Nepalese (people) xvii
Newar (tribe) xvii, 9,18,19

Mahanta 40,42,43,44,45,47

Nirash 27
Nirbanika Vanaprastha Bhikshu 27

Pali 26
Parthivendra Malla 80
Pir Mahanta 42,46
Podhya 19
Pratapa Malla 30,61,62
Pratapsinha Shah 61
Prithvinarayan Shah xix, 8,14,50
Pujari 43
Purandarsinha 76

Rajput xviii
Rajyaprakasa Malla Deva 13
Rana (dynasty, period) xix, 5,60,62
Ranajit Malla 58
Regmi 27
Riddhi Lakshmi 80
Rudradeva(-barma) 27,55

Sadashivadeva Malla 58,66
Sadhu 40,90
Sanga (group of monks) 27,30
Sannyasi 43,44
Shah (dynasty) 14,60,61
Shakya 27
Shankaradeva 7
Sherpa xvii
Shiva (ascetics) 94
Shiva Singha Malla 61,66
Shri Abhayaraj Bauddhacharya 34
Shri Dersinha Shakya 34
Shri Gunajyoti Vajracharya 30
Shrinirash Malla 56
Shrinivasa Malla 13,55,56,67,91
Shrivishnu Malla 56
Siddhinarasinha Malla 51,55
Sivadeva-barma 6,53
Somabansi Rajput 53
Sudhanva 19
Sudra 19
Sultan Shams-Ud-Din-Jlyas xviii
Sunayasri Misra Brahmana 27,28

Tamang xviii
Thakalis xvli
Tibeto-Burman (races) xvii
Tribhuvan xix
Tharu xvii

Vaisya 19
Vajracharya 27
Vera Deva (Vira Deva) 8
Vikramajit 53
Vishva Malla 44,67
Visnu Malla 56
Viswa Malla 99

Wright, D. 9

Yadumani Lakshmi 30

Yaksha Malla xviii, 8,13,99
Yakshaprakasha Malla 44
Yoganarendra Malla 91,92

C. Index of Deities and Divinities

Agama 7
Agamdevta 56,65.67.91
Annapurna Devi 9,84
Avarna 7

Bachla Devi 7
Bhagvati 60,61,62
Bhairav xviii, 6,58,67,71,72
Bhavani 16
Bhimsen 71
Bhuta image 7
Bodhisatwa Manjusri 6
Brahma 99
Buddha (Shakyamuni) xvii, 6,28,53
Buddhism xvii, xviii, xix
Budhanilkantha Narayan 62

Deo-Deo 67
Devi 9
Durga 56

Gaganachari 6
Ganesh 6,7,8,28,30,51,68,72,73,88
Ganga 56
Gautama Buddha 26
Gorakhnath 94

Hanuman 12,50,58
Harihara Lokeshvara 30
Hinduism xvii, xviii, xix, 27

Indra 9, 62,93
Ishtadevta 56
Iswari 7

Kala Bhairav 62
Kali 47
Kamdeva 62
Kanteswara devata 9
Khamba 6
Kuldevta 67,72
Kumari 6

Lakshmi 9
Lokeswara 9

Mahadeo 67
Mahadeva 6,67,91
Mahalakshmi 9,16
Mahamrityunjaya 7
Mahankal (Mahakala) 8,28.30
Mahayana 27
Maheshvar 67
Mantra 55
Mantraju 56

Nag 8,55
Narasinha 12,51,58
Narayan 59,61,68,69,70,73,74,76,91
Nasaleshvara 61
Navadurga 9,72,87
Nritya Natha 6,7
Nrityeshvar 67

Puja 44,52,61,84
Purana 9

Rato Macchindranath 36.67.92

Sarasvati 62
Shakta 61
Shankar 7
Shasthra 9
Shiva (Siva) xvii,xviii, xix, 7,44,46,67,68.80
Shiva Linga 8,69
Shiva-Parvati 62
Shivaratri 43
Simadut 15

Tulaja Devi 58
Tulaja Maju 55

Ugracnanda 58

Vajrayana 27
Vanadurga 12
Vasuki 58
Vira 6
Vishnu xvii

Yamadut 15
Yamuna 56
Yoni 69

TRANSCRIPTION

When searching for the correct spelling of non-English names and terms and the best way of their transcription many problems arose, as the names and terms originate from three different languages, i.e. Sanskrit, Nepali and Newari.

Only Sanskrit has a standard system of transcription which is internationally agreed upon; and as the root of the Nepali language is the same as the Sanskrit language a similar way for transcription can be adopted. But the Newari language poses problems because of its different origin. Furthermore, the system underlying the representation of sounds by the scripts of the three languages differ from each other and certain sounds of one language do not exist in the other or may differ widely in pronunciation. For example in Newari, unlike Nepali, no differantiations are made between long and short vowels or between the alveolar and dental "t". Many of the building terms derive from Old Newari and are not only slightly changed in Modern Newari but are even absorbed into the Nepali language spoken in the Kathmandu Valley. Very often names of places or buildings originate from Sanskrit but are changed and adapted to Newari and create such problems as described above. Therefore, an attempt has been made in this book to try and harmonize with the popular local pronunciation and to respect the common transcription used in the country as much as possible. For instance, the Sanskrit work Lalitapura is now being pronounced Lalitpur, or Paśupatinātha as Pashupathinath or even Pashu.